

8 OCTOBER 1966 2s 6d

london life



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LONDON LIFE

Editor Ian Howard. Deputy Editor David Campbell. Pictures Executive Jeremy Banks.
Copy Editor Roger Baker. Art Editor Tony Page. Production Editor Patrick Brangwyn.

INCORPORATING THE TATLER

During the last few months London has been suffering from a phenomenon called Destruction in Art. Strange things have been happening in odd corners. *London Life* presents complete coverage and an assessment of something symptomatic of our age. Starts on page 5. It's a big week for cinema enthusiasts with five new films opening before the weekend. Tonight (Wednesday) at the Columbia in Shaftesbury Avenue opens *Goal! World Cup 1966*, self-explanatory title for a record of the year's

WHAT'S IN LONDON LIFE

major sporting event. On Thursday there is, at the Coliseum, the gala premiere of Dino de Laurentiis's production of *The Bible*. This is the first of three projected episodes.

At the Plaza, Jennifer Jones returns to the screen in *The Idol*; but most interesting for the true aficionado, perhaps, is the bill at the Leicester Square Theatre, where the fourth remake of *Beau Geste* is coupled with the fifth remake of *Madame X*. Guy Stockwell follows Ronald Colman and Gary Cooper as Beau; Lana Turner follows Barbara Stanwyck, Gladys George and Ruth Chatterton as Madame.

Sheridan revival

There is one major theatrical event, a revival of *The Rivals* at the Theatre Royal, Haymarket, with a glittering cast headed by Sir Ralph Richardson, Margaret Rutherford and Daniel Massey. The play opens on Thursday and is preceded on Wednesday by a charity performance in aid of the British Rheumatism & Arthritis Association. On 11 October, Ron Moody's musical version of the life of the great clown Grimaldi opens at the Saville Theatre, with Moody himself and Vivienne Martin in the leads.

Fast motoring

On Sunday the FIA European Formula 3 challenge match at Brands Hatch will include strong teams from eight different countries. And there's still time to catch a couple of evenings at the Horse of the Year Show that is happening at Wembley every night this week. It closes on Saturday; on this last night Terry Biddlecombe, the champion steeplechase jockey, will be riding.



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When glamour came to night-time *Bayswater*, it came in the magic steps - barefooted - of Brigitte Bardot, pictured here by John Kelly. Read the story of this improbable visitation. Page 23



Woburn Abbey is the title of a model success story of today. The Duke of Bedford gives his own account of how it came about, and what he envisages for the future of his great estate. Page 38



Lady Bellinger will, at 33, be one of the youngest Lady Mayoresses ever to live at the Mansion House when she takes up residence in November. For what she will find, see Page 14

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Make sure of your *London Life* every week - see page 54

Mini-skirts have reached the Scottish weaving industry; Shetland-made mini-skirts and trouser-suits will be on display next month when Highland Home Industries hold their biennial exhibition and sale at the Ceylon Tea Centre in Regent Street from 14 to 16 November. The Queen Mother is expected to attend, and the exhibition will be staffed by its directors—the Countess of Dalhousie, the Countess of Perth, Lady Macdonald-Buchanan, the Hon Mrs Davies, and the Countess of Sutherland. Their chairman is the Hon Mrs Stirling of Keir, OBE.

A E Hotchner, friend of the late Ernest Hemingway and author of the controversial *Papa Hemingway* book, may join composer Richard Rodgers in writing musicals. Says Hotchner: "It is all very tentative at the moment. But Rodgers has been in touch with my agent, saying he has read the book, and feels at last there might be someone—me—with whom he can work successfully." Rodgers, with Oscar Hammerstein, wrote and produced such musicals as *The Sound of Music*, *The King and I*, *Flower Drum Song*, *South Pacific* and *Oklahoma!*

Beatrice Lyssy is to have her first one-man exhibition at the Everyman Foyer Gallery from 10 October to 13 November. The paintings are the result of a holiday in Greece three years ago, when she spent most of her time living in a studio at the Mykonos art school. She trained in theatre design in Zurich and later at the



Central School, where she started as a stage designer and changed to painting. Now in her forties, she lives in Hampstead, teaches art, and helps run the theatre school and art centre in Shore-ditch.

Going for £135 – first edition of the late Sir Winston Churchill's book Savrola, published in 1900. West End bookseller Bertram Rota who specialises in first editions, says in his catalogue: "One or two leaves lightly foxed, otherwise a nice copy; name neatly written on title-page"

Rudyard Kipling's 33.8 hp Rolls-Royce Phantom I landaulette, which he bought in 1928, is to be sold at Sotheby's auction of Veteran & Vintage cars at Earls Court on 4 November. Included in the sale is a copy of the manu-

INSIDE LONDON LIFE

Harold Pinter makes a surprise appearance in **Jo Losey's** film *Accident* that he has written. **Harvey Freed**, pop manager, is trying to talk his secretary out of working as a shorthand typist in America. He thinks she ought to be a model. **Albert Finney** is interviewing everyone himself for parts in *Charlie Bubbles*, the film he is directing. **Kim Bond**, singer, arrived back from Iceland for cabaret in London with an increased repertoire—two Icelandic songs. **Harrison Marks's** latest extravaganza is called *The Seven Ages of Nakedness*. **Viscountess Tarbat**, who spent last year helping to launch the Royal Garden Hotel and arranging for Australian debutantes to join the London season, is joining an all-women public relations company. **James Brown**, chairman of the Royal Philharmonic Orchestra, says they have decided to freeze all prices for concerts at the Royal Festival Hall.

facturer's letter confirming the sale and mentioning the price—£2,833 18s 6d. There are almost 50 cars for sale—one of which, a 1905 10 hp Alldays & Onions, was once offered as a prize in a soap-selling competition by Lever Brothers. It was a car favoured by commercial travellers. Previous sales have made £77,233 and £73,399.

A new Notting Hill delicacy—flying fish. A shop is having them flown in from Barbados.

One of Belgravia's finest houses, 1 Grosvenor Crescent, is being completely renovated to form the West End headquarters of the Order of St John. The film, *The Fallen Idol*, with Sir Ralph Richardson and Michele Morgan, was made there. Its façade, which forms part of the Belgrave Square ensemble, and the interiors of the main rooms, will be preserved.

Miss Christina Foyle, owner of Foyles, the booksellers, has just moved into a new penthouse on the roof of her bookshop in Charing Cross Road. It is one of half a dozen apartments in a new block. Miss Foyle, whose father founded the business, commissioned the interior design of her flat from Loudon Sainthill, the theatrical designer.

The Port of London Authority has cleared 7,000 tons of driftwood from the tideway of the Thames in the past nine years. Cost: £60,000.

Judy Bruce gets her biggest chance in the theatre so far next month when she plays the show-

girl who marries the great Houdini in the musical, *Man of Magic*. Until this break, Judy's major West End appearances have been limited to taking over from other people. She followed Georgia Brown as Nancy in *Oliver!* and again on Broadway. She followed Georgia Brown in *Maggie May* (who herself followed Rachel Roberts). She played the title role



in *Irma la Douce*—in Australia. Now she has her opportunity to create a role. The show—which opens at the Piccadilly Theatre on 15 November—is full of magic and also a number of influences from a different kind of theatre: the composer, Wilfred Wylam, is better known in the classical field as

Wilfred Josephs; the musical director will be ex-Royal Ballet conductor Jan Cervenka; the director, ex-Glyndebourne man Peter Ebert. All good auguries for Miss Bruce.

A subscriber has written to Cecil Houses Inc, a London charity, saying she does not feel she can renew her seven years covenanted subscription. She is 99 years old.

Leslie Gay is busy making disposable chairs out of cardboard drums, which he says would appeal to "the fairly impecunious do-it-yourself types." With Per-rings, the furniture store, and a fashion house he plans to design



these disposable chairs to match women's clothes, and to be on sale in November. The chairs cost anything from £4. At his workshops in Wimbledon, Leslie, who is 30, is helped by his wife, who does all the delivering and the bookwork, and two assistants.

Sir Geoffrey Harmsworth has given a plaque to the Actors' Church—St Paul's Cover Church—Garden—to commemorate musical comedy actress José Collins. She was the reigning star at Daly's and at the Gaiety from 1916 to 1924 and appeared in *The Maid of the Mountains*. Until her death five years ago she lived at Loughton, Essex.

The Queen is to open London's newest cinema—at the Imperial War Museum in Lambeth. With 250 seats it will show a regular series of war films, many of which have never been seen by the public before. The cinema forms part of a new extension to the museum. The opening is on 2 November.

Professor W F Grimes is about to publish his book on the discoveries made during excavations in the City. He is an expert on Roman London, and the book includes the details of unearthing of the famous Temple of Mithras several years ago.

Charlton Heston is holding the first exhibition of his paintings at the New Arts Theatre on 11 October. His work includes sketches in black and white made over the years—and on a variety of objects, like the backs of scripts. Heston has sketched people like Sir Laurence Olivier, Sir Ralph Richardson and Emyln Williams. The exhibition has been arranged by Blackie Stone in association with Tutte Lemkow.

DESTRUCTION IN ART . . . WHAT ARE THEY TRYING TO PROVE?



ART WITH A BANG . . . FROM PRO-DIAZ, OF PARIS

ART is a many-splendoured thing. From the traditional, through the Impressionist, to . . . well, to what? London has just been asked to judge with a three-day Destruction In Art Symposium. Discussions, demonstrations, happenings. Bizarre? Crazy? Mad? You may think so. But the artist is influenced by atmosphere. And, as they say, we live in a destructive age . . . why not destructive art?

So for three days London watched artists spreading their canvases with gunpowder and blowing them up . . . setting light to them . . . smothering a bikini-clad girl in food.

As an American artist said, "It belongs to our dreams; it belongs to art."

Here Mario Amaya, 32-year-old Editor of "Art and Artists" – which has already devoted an issue to auto-destructive art – sums up the Symposium. And asks . . . was it really all worth while?

JOHN PROSSER took the pictures.

But the pace is only hotting up in this Mad, Mad World . . .

Burning pictures. Blowing up paper bags. Watching a pretty girl rolling about in food is all good clean fun, but is it art?

AFTER nearly a month of Destruction in Art, which began with a symposium of artists discussing their views and ideas and is ending with a wide assortment of zany happenings and events, one has mixed feelings about what it all adds up to.

What is there left to savour in the way of an art experience, after one thumbs through a handful of photographs, a batch of manifestoes and a large, unpaid drinks bill?

For, unlike other forms of art, there is nothing to hang on a wall, no drawings to keep, no object to place reverently on a plinth in the garden. Nothing is left behind but debris and some fond memories of a few amusing evenings.

It's provocative

As producers of an "art form," the Destroyers leave much to be desired; as provokers of a number of disturbing questions about the Society with which we are saddled and the state of civilisation at the moment, they have been more successful.

One of the most intriguing things about all these busy bouts of destruction are the photographs of the events, which now seem in retrospect to be as good a substitute as any for the happenings themselves.

In fact, events that often appeared vague, ill-planned, or overly long and tedious, assumed a new fascination on film.

Given such a subject as Destruction in Art, it is odd that the symposium and the various organised events were so remarkably lacking in ingenuity, novelty and humour. These three essential ingredi-

ents have always been the saving grace of any iconoclastic movement, and without them Futurism and Dada would have been flops.

Clean fun

Destruction in Art gives the feeling that it can get along quite well without these things as long as it sticks doggedly to the subject. It does not quite work.

Burning pictures in empty lots, blowing up paper bags and exploding them, watching a pretty girl rolling about in bits of food, taking milk-baths in rubber rafts at the ICA, is all good, clean fun... but does it really come to grips with the discussions of violence, death and destruction which took place at Africa Centre? Moreover, how does it really fit into art?

The Destruction in Art Symposium turns out to be, with a few notable exceptions, just an excuse for a number of tame Happenings, which have been performed so much better in New York and which have recently become so wild in Paris under the direction of Jean-Jacques Lebel... who, himself, left London soon after the DIAS opening.

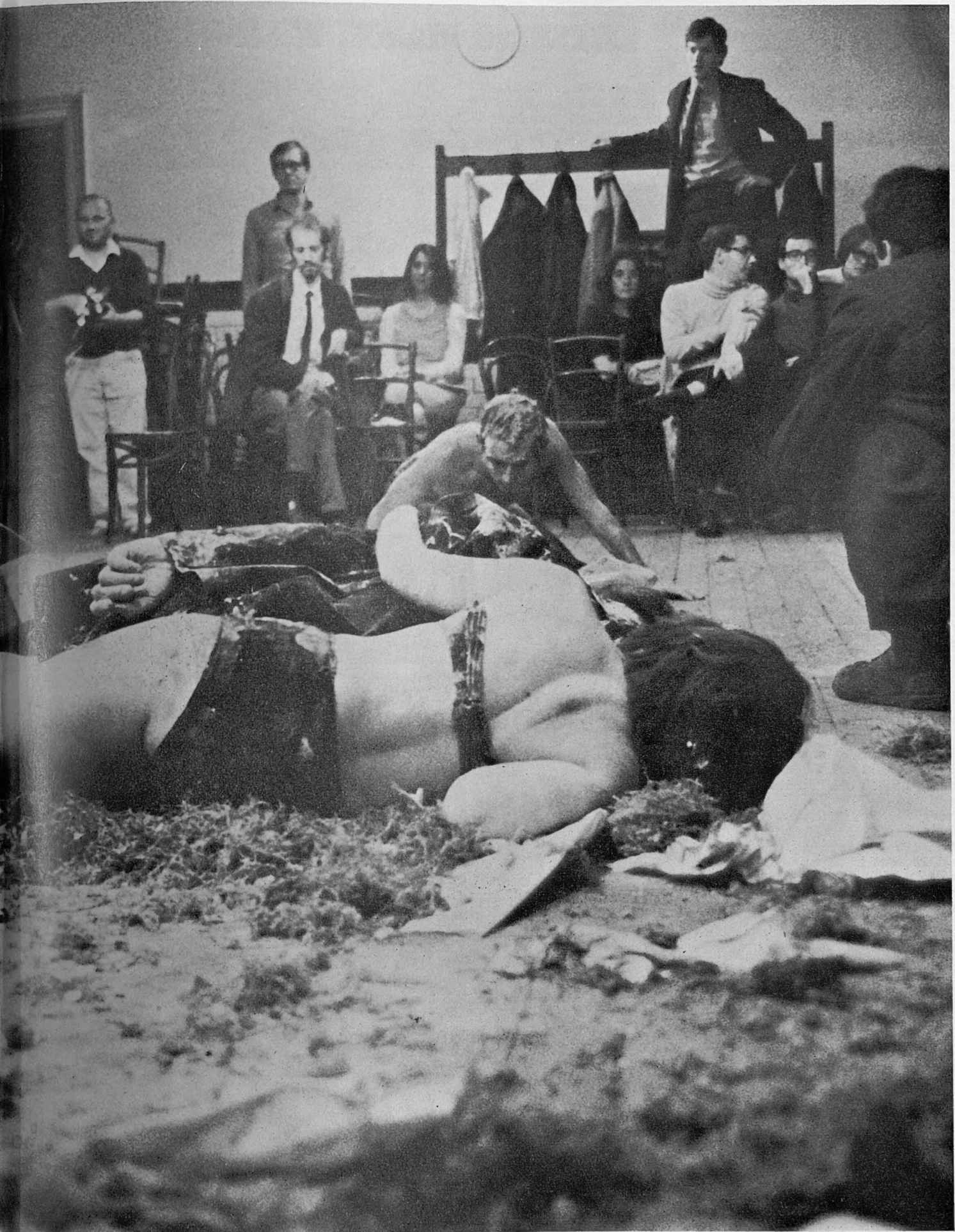
Destruction in Art itself is nothing new. Perhaps it all began with Penelope and her tapestry, weaving beautiful designs all day only to spend the nights unpicking her handiwork.

Perhaps it was Nero, who was only satisfied with the burning of Rome as accompaniment to his fiddling, in which could be considered civilisation's first Happening.

Or it might have been Savonarola in 15th-century Florence who nagged his artist friends to throw all their

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ART IN ANIMAL AND VEGETABLE FORM . . . BY THE VIENNA INSTITUTE OF DIRECT ART

SMASHING PIANOS, TAKING MILK BATHS

Continued from page 6

"profane" works into the bonfire he lit in the city centre . . . with Botticelli one of the performers who fed his canvases to the flames.

On a lower level, but with the same purpose, we have spun-sugar sculptures and ice decorations that vanish before the wedding guests, and every child realises that the point of building a sand castle, a snowman or a house of cards is to destroy it.

Perhaps firework displays are the most effective and popular form of art with a built-in destructive element.

This is not to write down what the Destruction in Art Symposium set out to do; under the guidance and invitation of artist Gustav Metzger, a number of artists dedicated to the principle of destruction came to London to discuss their activities and their points of view.

Not incidental to the symposium, must have been the aim to create some anger, shock and confusion among a docile bourgeoisie that has become more and more permissive.

The protesters

Most people accepted the DIAS conference with equanimity, apart from a few so-called liberals who stirred up a protest, a couple of girls from the Royal Society for the Prevention of Cruelty to Animals, and the *Guardian*, which went to the trouble of writing an impassioned if rather incoherent editorial against it.

According to the artists themselves—who came from the United States, Austria, Germany, Belgium, France, Holland and even Fascist Spain—it is all quite simple: they want to use destruction itself as an aesthetic means of creating an artistic experience.

The argument goes that if our society can coolly accept war, hydrogen bombs, violence and murder, these factors should be incorporated in the art of our time.

Incorporated as a direct experience rather than something removed from reality.

"Destruction has no place

in society," says Ralph Ortiz from Brooklyn, who smashes chairs and pianos. "It belongs to our dreams; it belongs to art."

Yoko Ono from Tokyo, who uses elements of destruction in a hopped-up Zen form, states firmly: "If you destroy a piano or chair, the world is still full of pianos and chairs, so what's the point?"

"I think the activity has more value in the mind—in our thoughts, our fantasies."

No trouble

Did the events which took place mean that we are now in the midst of yet another anarchistic art-revolt, as malicious as, say, that of the Futurists or the Dadaists?

Nothing like it. For the DIAS artists who are in London have steered clear of any trouble with the police, have gone out of their way not to offend public taste, and have organised their performances with quiet dignity and self-control.

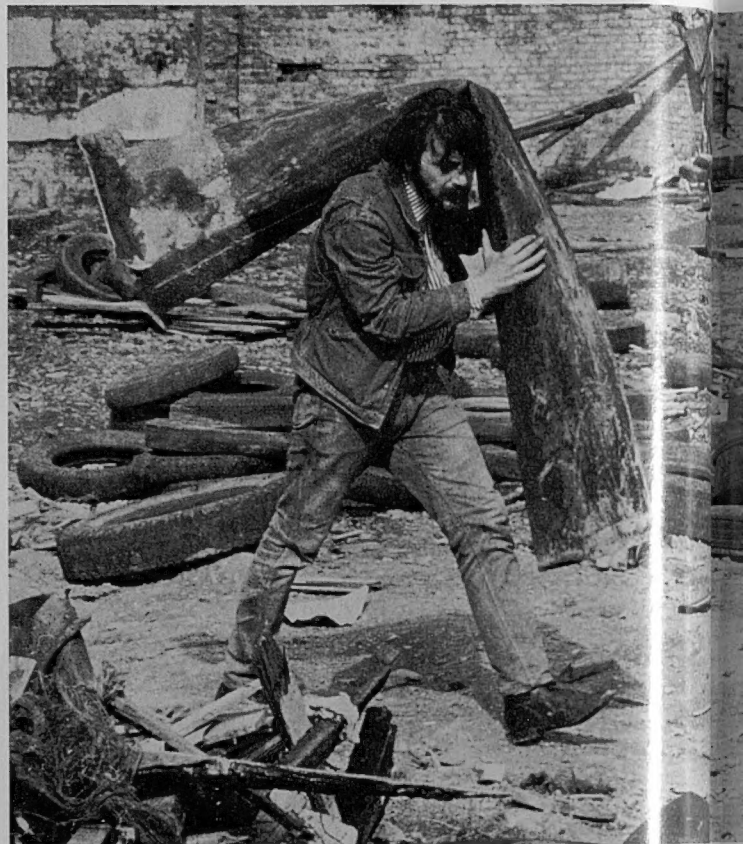
In fact, when English humane societies protested against a planned chicken-killing by Ortiz (something that surely goes back as far as the Biblical slaughter of the lamb) the artist declared a moratorium on such activities "in respect for the strong feelings of the British public about animals."

When another Happener, Al Hansen, arrived from New York with the idea of covering Carnaby Street with paper and paint and was told he might cause a traffic jam, he meekly moved to a side alley and took rubbings of drain-covers instead.

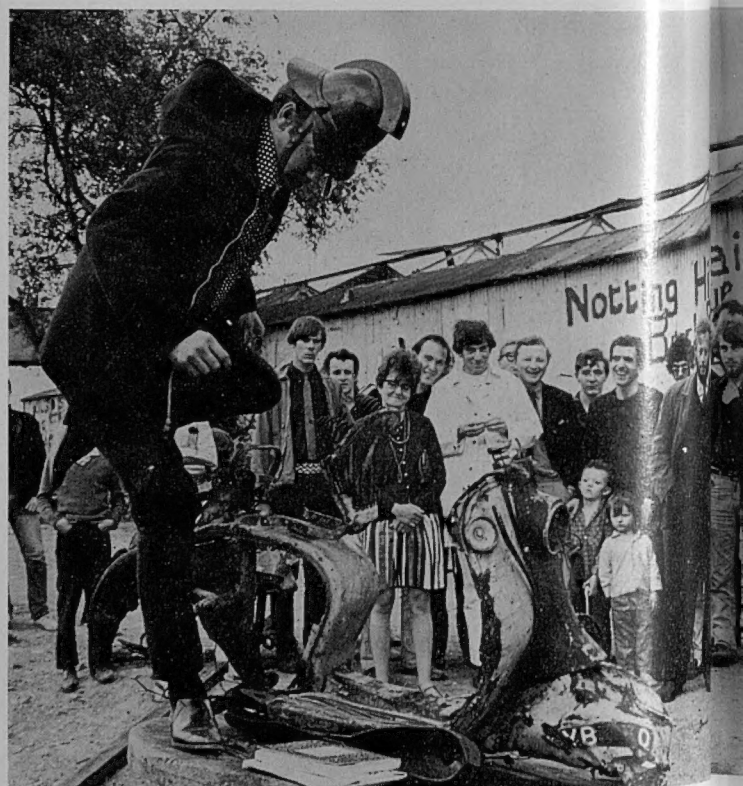
Britain's John Latham burned his "skoob Towers"—skoob is books spelled backwards—at the South Bank where they could do no damage. Schreib of Vienna and Pro-Diaz from Paris carried out their picture-burnings in playgrounds and disused lots.

Advertised destruction of language with sounds made through a tape recorder, and Schreib's burning of a political effigy, were not all that exciting or original.

And it left casual observers with little to ponder over, except the old question "Is it Art?"



SCRAPYARD HAPPENING . . . FOR ROBIN PAGE A LEEDS COLLEGE OF ART LECTURER



HAPPENING ALL A GO-GO . . . FROM NEW YORKER AL HANSEN WITH SCRAP SCOOTER

CUTTING A GIRL'S CLOTHES OFF . . . WAS THIS REALLY ART?

That's a question which often puzzled the police!

DIAS, or Destruction In Art Symposium, happened in various concert halls, theatres, playgrounds, streets and odd corners of London during last month. It was initiated by the magazine *Art and Artists*, the whole August issue of which was devoted to manifestations of the subject of destruction in art from all over the world.

Copies circulated in every country and leading exponents dropped everything and came to London. There was Yoko Ono, the Japanese girl who invites members of her audience to come on stage and cut off her clothes; Al Hansen, from America, specialist in happenings; Ortey, from Spain, who destroys pianos; Wolf Vostell who destroys motor cars, and people from the Institute of Direct Art in Vienna.

Metal suit

From 8 September to 1 October events happened, many simultaneously, all over London, beginning at the premises of Betta Books where the manager Bob Cobbing allowed Robin Page, wearing an aluminium space suit, to dig up the basement in his Krow (read it backwards) The whole sequence was organised by Gustav Mezka and John Sharkey of the ICA.

Occasionally the police became interested as rumours of obscene films being shown, and naked participants in happenings, spread around. There were, however, no arrests, and a projector was confiscated, later to be returned.

Balloon concert

On 8 September Biff Stevens of Sheffield University attempted an environmental exercise in Battersea Park, attempting to blow up a huge balloon and hold a concert inside. This, however, did not work. On 9 September a symposium was held at the Africa Centre in King Street. On the 12th many events took place

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IT'S ALL HAPPENING . . . AS WERNER SCHREIB, OF FRANKFURT, SETS LIGHT TO PORTRAIT



HAPPENING WITH COFFEE CAKE . . . SPREAD ON BY LONDONER BRENDA JORDAN



FROM SUSAN KHAN . . . A POEM IN VISUAL FORM!

But even happenings go sour . . . like smashing the wrong piano!

Continued from page 9

at the London Free School Playground in Notting Hill and people tore up paper in the Conway Hall.

On the 13th, Pro-Diaz, a Brazilian painter, used chemicals to paint pictures, and two fellows called Brus and Muhl from the Institute of Direct Art in Vienna added their contribution. Muhl in fact

had been jailed in Vienna on a charge of showing obscene films.

On the 15th, Ralph Ortiz, who specialises in smashing pianos, smashed the wrong one and a German expressionist film of two Lesbians was shown.

On the 16th, Ernie and Rose Donaghue, who call themselves The Lolly Gang, destroyed a gigantic iced lolly, made from fibre

glass and filled with explosives. And that evening the police interrupted Nitsch's film show thinking of obscenity. Peter Davy presented a dummy stuffed with bags of red paint which he ritually and vividly slaughtered.

On the 17th, Biff Stevens got his environmental exercise blown up and in action. More lectures, discussions, happenings and concerts

followed and on the 23rd two people, dressed in paper, tore these clothes from each other, ending nearly nude.

The programmes attracted large audiences wherever anything was happening. They were comprised of a remarkably wide range of types, from serious academics and professors, to young people enjoying the kicks.

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DIGGING FOR ART . . . LECTURER ROBIN PAGE

CIRCUS TRIBUTE TO BILLY AT BLACKHEATH

With the death of Billy Smart last week, a whole era in circus history has died. More than any other single man this century, he has been responsible for saving the circus from complete extinction. As it is, the small-time travelling circus is a thing of the past; it has been overtaken by large monopolies often fixed on permanent sites. By adapting his troupe of 200 artistes and staff for television shows, Billy Smart ensured that as a medium for family entertainment the circus will never be forgotten.

True to his nature, Billy Smart had been planning a vast charity gala performance to be held in London on Monday, 17 October. He was still working out the details when he died on location at Ipswich. But despite the personal grief of his family and friends, the show will go on as he would have wished it.

The big top, with its 6,000 square yards of canvas, will open to the public on Blackheath in South-East London on 10 October for a three-week stand lasting until the end of the month. The highlight of its stay will be the charity show on 17 October, in aid of the National Society for Mentally Handicapped Children, the Stars Organisation for Spastics, and the C of E Council for Commonwealth Settlement. It is billed as one of the greatest nights in the history of show business, with surprise appearances in the ring by leading figures in the world of screen, stage, television and sports.

Billy Smart had been reserving a few surprises. He felt, perhaps, that his show had become so well known on television that it needed novelty acts and fresh routines. His death caused a certain disruption in these plans, but his wife Doll, and his three sons Ronald, David and Billy Junior are committed to making this a particularly memorable performance. It will become a retrospective tribute to the Circus King himself.



DAVID WYNNE-MORGAN

THE credit squeeze, the attitude of bankers forced to be miserly against their will, and the debutante season would appear on the surface to have very little in common.

Audrey Hoare, 18-year-old debutante daughter of the senior partner in Hoare's, the old-established Fleet Street firm of private bankers, has her coming-out ball next week. She went with her mother to a dress house in Beauchamp Place who quoted her 75 guineas for her coming-out ball gown. When she arrived for her first fitting the suave owner of the salon announced in smooth tones that a mistake had been made and that the price would be approximately £125.

Mrs Hoare was firm. The language was more courteous, but her reply basically amounted to the fact that she might be rich, but she certainly was not stupid. They took their custom elsewhere.

Audrey's ball gown is now being made by Marcel Fenez for a quoted price that is even less than the 75 guineas originally asked by the designer in Beauchamp Place.

Audrey, I understand, has no fears of the same thing happening. Marcel Fenez have their bank account with Daddy's bank in Fleet Street.

Urbanity test

The Duke of Manchester, one of the most unorthodox and controversial of British dukes, can seldom have been in a stranger position than when a small baby in its carry-cot was dumped by his side while having dinner in Quaglino's.

I understand from the head waiter that though visibly surprised he was not outwardly put out. He has had to exhibit his traditional British sangfroid on numerous occasions in the past.

His real home is in Kitale in Northern Kenya, where his

settler's house dominates the little town.

Independence made little difference to the life of the white settlers in Kitale; it was too far from Nairobi. However, about a year afterwards, one of the senior officials of the newly formed farm workers' union asked the Duke to call a meeting of all his workers so that they could be addressed by him.

At 4 o'clock on the day fixed the official arrived in his chauffeur-driven Humber dressed in an immaculate stiff white collar and beautifully pressed blue suit. The Duke was in his traditional dress of open-neck khaki shirt and shorts; his 300 workers were gathered round and the African trade-union official proceeded to address them in Swahili in terms that amounted to the fact that the day of deliverance was upon them. He announced that the day of the tyrannical and oppressive white landlord was all but over.

Something wrong

The Africans he was addressing looked at him in total silence. After a few moments it dawned on him that something was wrong. After a whispered consultation with the Duke he learnt that the Duke's workers came from a tribe that did not understand Swahili. They were mostly Kipsigis and spoke a tongue unknown to the official.

The Duke rushed to his rescue. Taking his speech he delivered it himself, translating it into Kipsigis, which he speaks fluently. When he had finished he was greeted with polite applause by his African workers. The trade-union official from Nairobi has not been seen again in Kitale.

London 1966 has at last been recorded on film. A half-hour documentary for showing throughout the United States has been produced by Robert Amran, one of the

greatest experts on "with it" London life today.

He has all the qualifications. He was born in Budapest with a Hungarian mother and Russian stepfather. He came to London as a child just before the war and was brought up by a Turkish stepfather.

The film is as yet unnamed. He has offered 5 guineas to the *London Life* reader suggesting the best title.

Lord Mountbatten roused a storm of protest when he told the British Veterinary Association's congress at Brighton last week of how his physiotherapist treated not only himself but had once treated one of his polo ponies that had been injured and cured it within a week.

No comment

I can reveal that the physiotherapist in question, who is now refusing to comment, is, in fact, Mr Charles Strong, whose other patients include Prince Philip. It was for his services to Prince Philip that he was awarded the MVO. I understand, however, that except for top clients he does not normally treat animals.

One of the secrets of keeping Britain's footballers in the peak of condition is apparently the muscle tonics which are given to them by Britain's leading masseurs. Sometimes I feel it can be overdone. On page 45 of the current issue of *World Sports* Harold Shepherdson, the trainer of England's World Cup team, is shown massaging full-back George Cohen with Anti-phlogistine Rub A 535.

You can imagine how surprised I was to find a full-page advertisement on the back cover of the same magazine showing George Cohen in action on the football field and quoted as saying: "Elliman's Rub is a must. Prior to each match I use Elliman's oils," he said. I think it is time Mr Cohen and Mr Shepherdson got together.

ARRIVAL PLATFORM

By SHEILA FITZJONES

Slow songs for Francoise

"I'm not a singer—I can't sing." So said Francoise Hardy, France's top recording star, when I met her for a drink at the Savoy.

She's over in London to record a new LP—"all slow songs... all a bit plaintive and sad. I think even I might like it. It's very amusing, but I think that my most successful records were my worst ones... some of them were very, very bad. So bad that I'm too ashamed to listen

to them anymore myself."

Tall, boyishly slim, shy and very natural, I warmed to Miss Hardy quickly and got the impression that no matter how long she stays on top of the pop world, it will never spoil her. "Oh, I have changed a bit the last four years since I've become well known. One marvellous thing is that I'm not so painfully nervous. Now I'm just shy with people I admire. And my tastes have changed too—nowadays I am

a little more sophisticated.

"I'm happy to be in London—I think I have grown to like it now more than Paris. It's more alive... and I think the people are more interesting here. Actually, I'm fed up with travelling around. I've just spent six months moving around on location making the film *Grand Prix*. I'd like to spend the next few years singing and living between my two favourite cities—Paris and here."



American lawyer Fanny Holtzmann is used to labels tagged after her name—like "Attorney to the Stars" and "The Garbo of the Bar."

Indeed, when I met this small, plump, volatile lady in the Crush Bar at Covent Garden at a Press party for Anton Dolin ("he's one of my pet clients") she did a bit of a Garbo act about why she's in London now "It's business I can't disclose," she told me.

Although Miss Holtzmann

There's truth in the tags

insists that she hates all these tags attached to her reputation, she does not deny that she has probably acted for more big names than anyone else. Her clients list like a selected edition of *Who's Who*—among them have been Noël Coward, Adlai Stevenson, Ivor Novello, every top name in ballet, Gertrude Lawrence, Jacob Epstein ("he told me to take up sculpture") and Bernard Shaw ("he said I was such a good sculptor I must be a bad lawyer").

I tried to get her to delve into the personalities of some of her favourite and least favourite clients—but she said she was much too busy to defend me in a libel action.

Instead, being a feminine woman, she changed the subject to clothes... and hats. She was wearing a splendidly colourful creation. "I think hats are great; if it wasn't for a hat, I'd never have been able to attend this party."

Doctor won't hurt you

He's been called the most sinister influence in the world—a real "Big Brother" who examines our every motive.

In fact, Viennese-born psychologist Dr Ernest Dichter, who is President of the American Institute of Motivational Research and consultant to many British advertising agencies, is a charming little man with freckles on his forehead and the impish air of a professional entertainer. But he's also an Ad-man extraordinary. It was he who changed

the sex of tea in America from an effeminate drink to a burly hefty beverage, and found out sports cars must be sold as mistresses—saloons as wives.

Dr Dichter told me that his latest campaign in London is to find out what will be covered now that men feel more secure and don't have to show their virility in the way they dress. I got the impression that he would be advising the men's cosmetic industry to start launching a few new unmasculine type

products in the not far distant future.

In another current campaign he is persuading French women to buy processed cheese—thus disrupting all their old-established values. "The young ones are the ones to be got at—give them the idea that real cheese is dirty... not hygienic.

"My basic philosophy is that anything that makes people more dependent is bad—and anything that makes them more independent is right."



Campaigner's dream comes true

It's always good to meet someone who has had to fight against terrific odds and has come out smiling. Such a woman is Mildred Wysenfeld Mosler whom I met at the Carlton Tower this week. Mrs Mosler is an attractive American in her early forties, who has been blind since the age of 23. But instead of being defeated by her disability, she diverted all her energies to campaigning for funds for research into eye disease, and

set up the now famous organisation known as The Fight for Sight.

"I started my campaign," she told me, straight after I underwent an unsuccessful operation. I began immediately to ask my surgeon "What is being done about research?" I found out there were hundreds of agencies for rehabilitation of the blind, others focusing on educational programmes for eye care, but no agency concentrating its

efforts on funds for eye research. This made me rebellious—I decided that this would be my cause and I would do something about it."

Mrs Mosler's visit to England is the outcome of a 10-year dream. She hopes to visit leading eye surgeons in London and Oxford—"But primarily I am here on holiday. I am dying to meet some of these girls with short skirts and find out why they wear them."



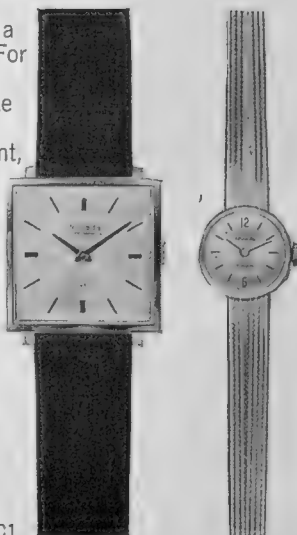


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FOR THE FIRST TIME THE PATTERN OF TIME



Lady Bellinger: "I suppose it will be a bit like living in a very large country house with a large staff."

A young couple with young children in the Mansion House represents a major break with tradition. So ANGELA INCE went to find out what the Lady Mayoress-elect thought about it. Here is her report.

NEXT year the Mansion House will have two rather unusual occupants. Along with the measured tread of aldermen and the stately stroll of sheriffs will be heard the patter, or thunder, of tiny feet. They will belong to the two children of Sir Robert and Lady Bellinger, next year's Lord Mayor of the City of London and his Lady Mayoress. "What I rather regret," says Lady Bellinger, "is that they are really too young to appreciate and understand the situation. Louise is 2½ and Ian is 1½, and I'm afraid it won't mean much to them. They'll be able to watch the Lord Mayor's show from a balcony in the Mansion House with me, of course—Louise will like it, she loves horses."

Christine Bellinger looks rather young to be a Lady Mayoress—she is pretty and brown-haired and cheerful, and, in fact, at 33 she is rather young, one of the youngest ever to take up residence at the Mansion House (Lady Mayoresses, one feels, do not simply "move in," they "take up residence"). This will be the first time for nobody seems to know how many years that there will be young children at the Mansion House.

The Bellinger's have been married for five years, and at the moment spend their time between a flat in Regent's Park ("It looks rather bare because we've sent all our best furni-

ture down to the country') and a house in Fulmer, Buckinghamshire, which they moved into in August. They will move officially into the Mansion House on 11 November (at the moment Sir Robert is the Lord Mayor-elect, and, as such, is expected by custom to leave the field clear for the present Lord Mayor by disappearing off the public scene). And when they do, Lady Bellinger will begin a year that would seem strangely unreal to most women. To begin with, she will be living in a house over whose appearance she can make no decisions, a situation that most of us, who ache to change the curtains as soon as we step into a new house, would find rather frustrating.

Modernised

The Mansion House is maintained by the Corporation of the City of London, who, by committee, are responsible for the internal and external upkeep of the house; recently they modernised the kitchen, last year they put in new lifts, and this year they have cleaned the exterior, and though they recently asked Lady Bellinger's advice on a decorating matter, it was purely as a matter of courtesy and on an unofficial basis.

Next year's Lady Mayoress will be a wife to her husband and a mother to their children, but she could only in the remotest sense be described as a housewife. She will not, after

Well it's been so long that no one can remember FEET IN THE MANSION HOUSE

all, be popping out to do the shopping, nor will she be worrying about when will the laundry come back or what shall we give the Joneses to eat tonight. There is a domestic staff of 20 at the Mansion House, headed by a housekeeper and steward; there is a separate catering staff and six secretaries. "I suppose it will be a bit like living in a very large country house with a large staff," says Lady Bellinger. "Obviously there will be decisions to make and orders to give."

Turtle soup

Much of the routine at official dinners is laid down by protocol and tradition, though; it would be unthinkable, after all, for a Lady Mayoress suddenly to decide the turtle soup is rather a bore, and why don't we try vichyssoise this year; the City would undoubt-



Eighteen-month-old Ian: Too young to remember the great year when he grows up.

edly rock to its foundations.

It is generally thought that the Lord Mayor has to be a man of great personal wealth; and that he has to spend, out of his own pocket, as much as £25,000 during his year of office. "This," says Sir Robert Bellinger, "is an erroneous belief that is put around. The Corporation makes an allowance and assists with payment of

the staff, and the occupant is not called upon to make a heavy contribution. Any man who is moderately successful can become Lord Mayor of the City of London."

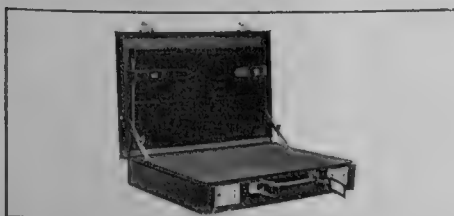
The dresses

One personal contribution he will be called upon to make, though, will be for clothes for his wife. The number of occasions on which she is expected to appear range from the Lord Mayor's Banquet to committee meetings, and Lady Bellinger is happily looking forward to shopping for them. "I buy my clothes from several places in London - Christian Dior, Hardy Amies, Harrods, Debenhams, and I have a young designer who has made several things for me. Well, yes, I have decided on my dress for the banquet, but I'm not telling anybody yet."



Sir Robert Bellinger: "Any man who is moderately successful can become Lord Mayor."

The Lady Mayoress has no really official capacity; she sometimes represents her husband when he is busy elsewhere, and she automatically becomes patron of various charities. "Apart from that," says Lady Bellinger, "my role is simply to look after my children and support my husband, and of course I do that already."



The top executives' constant companion; The Dunhill Executive Travel Case. Just one example of the wide range of rare quality goods from the leather department of the Dunhill Shop. Specially designed in hand-dressed, full grain black hide, it is fitted with combination locks and separate detachable brief case. £55

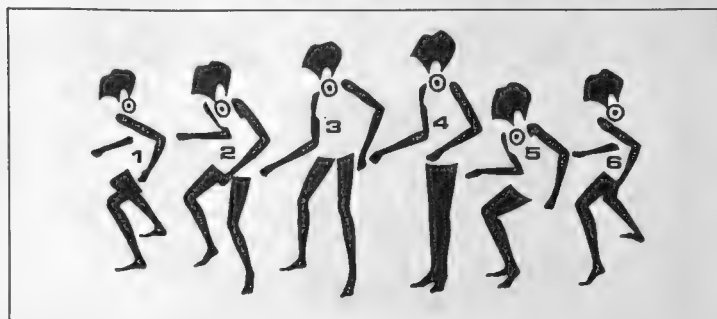
30 DUKE STREET LONDON SW1



BEND IT . . . AND THE ACTIONS



Step by step, the dance inspired by the hit the S



IT'S been long enough since there was a specifically new dance, a new shape into which to thrust one's eager, rhythmic frame; a new rhythm into which to fit the finger clicks and head jerks. Nothing – not even the fox-trot – is quite as dated as the Twist, and this indigestion-creating number was succeeded by a sort of do-it-yourself period in which virtually anything went.

Now Patrick Kerr (known to viewers of *Ready, Steady, Go*) has evolved a really new dance which is called *The Bend*. It was inspired by that highly erotic number *Bend It* recorded by Dave Dee, Dozy, Beaky, Mick and Tich and now high on the hit parade.

This song, starting slowly and working up to a swift climax, then relaxing again is reminiscent of the popular Zorba's

STARTS HERE



said wouldn't happen

dance, which only those skilled in the Greek *mores* could manage. It has been tamed and cultured into something for the discotheques. Above, the lovely Wendy Varnals and Patrick Kerr demonstrate the look of the thing; the diagram on the left shows you the correct routine. It is quite possible that any amount of variations will ensue. Like all the other contemporary dances,

the minimum of floor-space is required.

It could hit. A London group called the Potatoes is releasing *The Bend* quite soon, with, on the other side, *There's A Bend Ahead*. Permutations on titles will be endless, make up your own. And while doing so wear a Bend T-shirt.

Story: Roger Baker
Pictures: John Seymour

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If you've ever felt you should

At this moment around 400,000 people are waiting to take their driving test. And unless the statistics change sharply, it is likely that over half of them will collect Form DL 24C (below). How fair is the driving test? Does London demand the same standards as Lyme Regis? Should the driving test be made easier or more difficult? An investigation produced several different and disturbing answers.

DL 24C
 Form No. Road Traffic Act, 1960
STATEMENT OF FAILURE TO PASS TEST OF COMPETENCE TO DRIVE: V- 646052

Name
 Address
 has this day been examined in a vehicle of Group and has failed to pass the test of competence to drive prescribed for the purposes of Section 99 or 100 of the Road Traffic Act, 1960.

Date Approved by the Registrar of Transport to conduct this test: (Signature) (Name) (Rank) (Post)



THE driving test is ridiculously unfair, says one driving instructor. . . . It's perfectly fair, says the chief instructor of the biggest chain of driving schools in Britain. . . . If you are competent, then you pass, says the Ministry of Transport. And that's only the beginning of the clash of views I found when I talked to some of the experts.

"Frankly, I consider that the driving test at the moment is a load of rubbish," said one driving instructor, an ex-police driver, whose pupils' pass rate of 69 per cent. is healthily above the national average of 52.4 per cent. "I don't teach people to drive, I teach them to pass the driving test, and that's the way it has to be. What's more, I vary instructions depending at which centre I know the pupil is going to take the test.

"At one large county town, they'll pass a learner if he changes gear from fourth straight down to second (as long as he does it properly), which is something all practised drivers do. But I've had a pupil failed at another centre for doing the same thing because the examiner said it was 'rather advanced' for a beginner. It seems pointless to me that someone should fail because they reach *too high* a standard. And not only have I had pupils failed for no good reason at all, I've known them pass when they shouldn't.

"I had one pupil, a woman, who wanted to take the test. I told her she wasn't ready, but she insisted. 'All right,' I said, 'I can't stop you taking the

test, but you're not using my car.' I wouldn't have trusted her with a wheelbarrow. She made my blood run cold. She took the test in her own car, and passed. And two months later she had a serious accident. There just doesn't seem to be a definite set of rules; I've known a pupil pass the test without doing a hill-start or a three-point turn, both of which are supposed to be essential manoeuvres in the test.

"Some examiners sit there in a position of power and think they're God. I don't think you'll ever have a fair test until you dispense with examiners and have a computer in the back seat. And I think it would be quite a good idea to follow the example of some other countries and have

**BY
 ANGELA
 INCE**



a written test as well as a practical one."

Ronald Priestley, Chief Instructor of the British School of Motoring, considers that the driving test is as fair as is humanly possible. "There are three main reasons why people fail," he says. "One: because they're not ready for the test. Two: because they're nervous. Three: bad tuition.

More difficult

"The point is that the driving test is getting more and more difficult. In 1935, when the test was introduced, six or seven hours of tuition would have been enough. All you had to learn then was systematic procedure. Over the years the traffic has got progressively worse; five years ago we con-

sidered that an average of 45 minutes of tuition for each year of your life would be sufficient. Now you need an hour for every year of your life, and in another five years you'll probably need 1½ hours. The trouble is, the public won't always accept this, and sometimes insist on taking the test before they're ready.

"You get a father sending his son along to us, and when we tell him he'll probably need 20 lessons, father rings up and says, 'It only took me six hours, what's the matter with my son?' He forgets that when he learnt to drive, he probably passed 10 cars in an hour. There aren't many roads in Britain these days where you only see 10 cars every hour."

"People fail," said the man at the Ministry of Transport, "quite simply because they're not competent, not properly taught, and haven't had enough practice."

One of the reasons that people are badly taught is because they go to a hopelessly incompetent driving school. One girl I talked to passed her test on the fifth try. "The first two times I should never have

have passed...



able school. I did, and I passed."

The Ministry say they are discussing a system of compulsory registration for driving schools, and in the meantime they have a register of approved driving schools (the Local Area Traffic Officer will have a list of approved schools in each district).

One girl who passed her test on the fourth try admits that on the first two she probably wasn't competent, but thinks that she should have passed on the third. "The examiner was so unfriendly," she said, "that I lost heart right at the beginning. When I apologised for bungling a gear change he just looked out of the window.

He was human

"The next time I took the test the examiner said in a perfectly friendly way that I must understand he wouldn't be talking to me during the course of the test. He was human about it, and I felt he was on my side and I drove well, and passed."

The Ministry point out that there are 16,000 examiners in this country, and they each take an average of nine tests a day.

Everything possible is done to apply the same standard to every part of the country; 47 supervising examiners spend their time going on tests with examiners, and, as it were, testing them.

"What you must realise," said the man at the Ministry, "is that there is nothing an examiner likes better than to have a good, safe drive. He is interested in good driving, and it is a joy to him to be able to pass the applicant. We recently did a spot check and discovered that in 11 per cent. of cases the examiner had had to intervene in order to prevent an accident. And recently an examiner was killed while taking a test." Obviously examiners are pleased when they find themselves with a reliable driver who is up to standard.

The answer for that apprehensive 400,000 seems to be that you should pass the test if you go to a competent driving school, take their advice on how much tuition you need, practise as much as you can, and learn the Highway Code. And a little bit of luck won't do you any harm.

Many experts feel that it's asking too much for a learner to cope with co-ordinating the controls and deal with heavy city traffic at the same time. An ideal preliminary would be four hours' tuition on a traffic-free area - but where do you find that, these days?

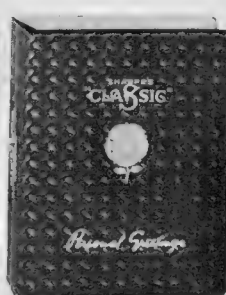
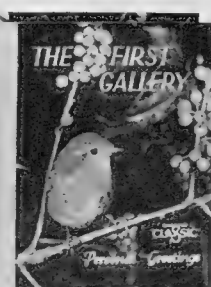
been allowed to take the test," she says. "I went to two small local schools, and looking back I've come to the conclusion that one of my instructors drank. On the first test I drove up on to the pavement and stopped half an inch from a lamp-post; on the second I went the wrong way round a Keep Left sign.

Burst into tears

The fourth time I took the test, also with a small school and in their car, I found on arrival there was something wrong with the clutch, the brake linings had gone, it jumped out of second gear, and the indicators didn't go back.

"The examiner turned to me and said, 'Are you satisfied that this car is mechanically perfect?' and I burst into tears. He advised me to get my money back and go to a reli-

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Westbound traffic is no longer diverted in **Putney Heath** as the cable laying there has been completed.

Traffic is affected in four fresh spots, however. There are delays in **Sussex Gardens** because of resurfacing. Shuttle working applies to **Pier Road, E16**, at the Woolwich Ferry approach, due to reconstruction.

Resurfacing is causing traffic delays in **Lewisham High Street** near the Clock Tower. There are also traffic delays in **Parkway, NW1**, for the same reason.

Road schemes in other parts of London continue to create traffic delays and diversions.

The reconstruction of the **Harrow Road** between **Bishop's Bridge Road** and **Ranelagh Bridge** means westbound traffic is diverted. Traffic is slowed in **Marylebone Road** between **Baker Street** and **Enford Street** where the road is being widened. Near **Cosway Street** westbound traffic in **Marylebone Road** is diverted because of subway construction.

Traffic delays at **Swiss Cottage** continue because of the reconstruction and widening of the **Finchley Road**. In **Hampstead**, reconstruction work in **East Heath Road** between **Holford Road** and **Southend Road** means northbound traffic is diverted.

Eastbound traffic is diverted in **Gordon House Road, NW5**, between **Lissenden Gardens** and **Highgate Road** due to reconstruction. In the same area, traffic is slowed in the **Kentish Town Road** by **Leighton Road** because of bridge works. Northbound traffic is diverted for the same reason in **Highbury Grove** between **St Paul's Road** and **Grosvenor Avenue**.

Motorists in East London will encounter a number of delays and diversions. There are traffic delays in the **Mile End Road** at its junction with **Burdett Road** because of road reconstruction.

The roundabout being built at the junction of **City Road** and **Old Street** means northbound traffic is diverted.

WHAT PEOPLE ARE SITTING IN

Mrs Marcella Craig (below), sitting in her authentic harem chair which she bought in the Middle East. It is made of wood and inset with old mirrors and mother-of-pearl. Mrs Craig, who has a degree in philosophy and speaks five languages, became interested in antiques and now owns the "De Cleves" antique shop.



Robert Riddell (above), external relations executive, sitting in his **Louis XVI** chair. The chair, over 200 years old, is in its original upholstery and comes from a French chateau. It was used in the hall for visitors or the hall porter. The roof is designed to avoid draughts.



Willow Johnson (above) first saw the chair she is sitting in, in the film *The Liquidators*; she fell in love with it and was promptly given it as a surprise birthday present from an admirer. **The Small Faces** (left), pop group, recently No 1 in the charts with their record *All or Nothing*, pictured in the "Bomb Chair" they recently acquired for their Pimlico house. The chair, brilliant red, and when one sits well back becomes virtually soundproof.



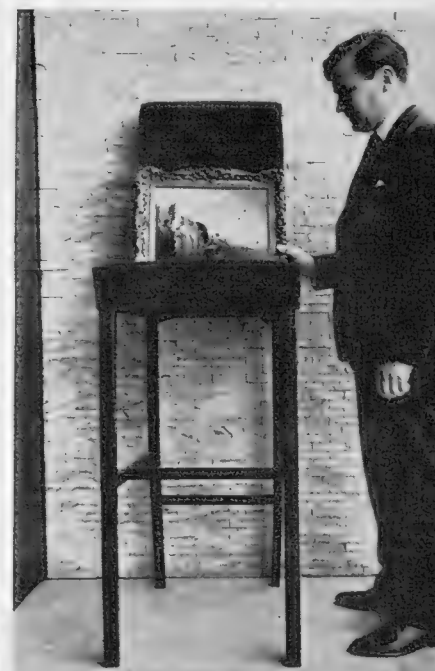
Left: **Melissa North**, theatrical agent **Tony Howard**, **Dick Taylor** (of the Pretty Things), **Celia Brooke**, **Lucy Swayne**, who has a dancing part in *Casino Royale*, and **H**, road manager for the Pretty Things, ensconced in the home-made sitting area in the flat which Melissa and Celia share.



For privacy, **Grania Esmonde** (above) likes to sit in an ancestor's sedan chair. The chair, designed in 1770 by Robert Adam, has a wooden frame with outside decorations in copper and ormolu, and has been reupholstered in blue Thai silk. The only other chair of its type in the country belongs to the Duke of Northumberland.



For cosy comfort, model girl **Jane Lumb** (left) prefers to sit in her favourite chair, made of cane wicker, which she bought from Peter Jones.



Peter Johnson (above) of Oscar & Peter Johnson, art dealers, with the specially constructed chair which he uses both for sitting in and resting paintings on.

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more—

Man, it's worth it



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THE GREAT INDOORS —OR HOW TO KEEP FIT AND DRY THIS WINTER

Some people like to take their winter exercise by plunging into the icy waters of the Serpentine at 7 am. Others prefer more comfortable activities. SHEILA FITZJONES investigates some of the ways in which city-dwellers can keep in trim indoors in the coming winter months.

SQUASH

The White House,
Albany Street, NW1
(EUS 1200)

Membership fee 5 guineas a year (2 guineas for a second member of the family). Two courts. Charge 6s a half-hour; book a week in advance. Also a small swimming pool, 1s 6d for members, 2s 6d for guests. Courts and pool open from 9 am—11 pm daily.

Dolphin Square,
SW1 (VIC 3800)

Eight squash courts open to the public at 10s a half-hour. Open weekdays noon till 9.30 pm, weekends 10 am—5.30 pm. Swim in the pool for 2s 6d extra (10s if you haven't played squash). Hot and cold showers in changing rooms. Bar and restaurant.

Hampstead Squash and Rugby Fives Club,
81 Belsize Park Gardens, NW3
(PRI 9181)

Four squash courts. Annual subscription 5 guineas, entrance fee 3 guineas. Charge 3s each per half-hour. If you just want to play Rugby Fives—a kind of handball—the annual subscription is £2 12s 6d and court charge 5s an hour.

JUDO

The Judokan Club,
Latymer Court, W6
(RIV 6767)

Beginners course (men only) on Tuesday and Thursday evenings, 7—8 pm. Charge, 5 guineas for 10 lessons (including use of a judo outfit). After completing the course you can join the club, membership fee 10 guineas a year, attend as often as you like on weekday evenings between 6 and 9 pm.

A class for ladies only is held on Saturday afternoons from 4—6 pm. Charge 3

guineas a quarter, including use of judo outfits.

You can also take classes in Karate—fast becoming one of the most popular indoor sports in the country. Classes for beginners are held on Tuesdays and Thursdays, 8—9 pm, and on the same evenings for more advanced students from 9—10 pm. A six weeks' course in Karate costs 8 guineas including hire of outfit.

Ravelle's Health Centre,
Clare Court, Judd Street, WC1
(BRU 1820)

Weekday classes in judo for men, and Saturday afternoon classes for women, from 4—6 pm. Karate classes—for men only—are held under the supervision of Professor Suzuki, the finest teacher in the world (he is Professor of Karate at four Japanese universities). They also have a very fine gymnasium, open for ladies on weekdays from 11.30—3.30 and for men from 11.30—9 pm. Membership fee is £3 per annum and you pay extra according to your particular course.

GYMNASIUM

Town & Country Health and Beauty Salon
2 Yeoman's Row,
Knightsbridge, SW3
KNI 7702)

Ladies only. A "Gymnasium" where you have at your disposal about £10,000 worth of keep-fit equipment. Emphasis is on slimming and beauty—they plan a treatment to suit each individual and members are not herded like cattle as in some now-extinct health clubs.

Fees range from 13 guineas for a month's course (come as often as you like during this time) to 189 guineas for 15 months, all treatments included. Hours, 10 am to 9 pm, Mondays to Fridays.

Lucas-Tooth Gymnasium,
26 Magdalen Street, Tooley
Street, SE1
(HOP 3240)

PT classes for City men on Mondays and Thursdays, 6—6.45 pm. Nothing frivolous—clients take keeping fit very seriously. Some of the exercises are quite strenuous, but sedentary businessmen are not expected to do things like rope-climbing and vaulting. Fees are 2s 6d a session or £1 for ten sessions. Showers and light refreshments available after exercise.

INDOOR TENNIS

Queen's Club,
Baron's Court, W14
(FUL 3421)

To become a member of Queen's you must be proposed and seconded by two senior members of the club. You don't have to go through a playing-in test, but the standard is high and poor players would find it extremely difficult to get a game. Fees are: Men over 25: entrance fee 15 guineas. Annual subscription 22 guineas. Women over 25: entrance fee 15 guineas. Annual subscription 18 guineas. Under 25, both sexes: 15 guineas annually. Under 21, both sexes: 8 guineas annually.

INDOOR CRICKET

Gover Cricket School,
172 East Hill, SW18
(VAN 1796)

Four practice nets—all differently paced. You can get private tuition in batting, bowling and wicket keeping any day of the week from 9—6 pm, at 15s. for half an hour. Run by Alf Gover—ex-Surrey and England—one of the attractions is that you might find yourself practising next to your county cricket hero.



Bardot – the Barefoot Contessa they spoil beyond belief

With graceful, animal poise Brigitte Bardot treads barefoot, shoes in hand, across chilly pavements in night-time Bayswater during the filming of her latest picture, *Two Weeks in September*. Sight-seers who gathered in the street admired her scantily clad elegance. MICHAEL VESTHEY reports on Bardot's stay in London, with pictures by JEREMY BANKS and JOHN KELLY.

BRIGITTE BARDOT has been spoiled beyond discrimination. She only has to smile or nod to produce the instant patter of wakeful feet; she has so much money she cannot spend it; and every week she rejects million-dollar film offers from Hollywood.

Bardot knows that until the day she dies her face, no matter how parched and shrivelled with age, will always look at her from some magazine or other.

In short, she couldn't care less.

For Bardot realises that the creation of herself, the beautiful, carefully wrapped human package delivered to an idolising world 12 years ago, is wanted. The simple equation is: Bardot=money. Film producers want her to make money for them by just

Continued on page 25

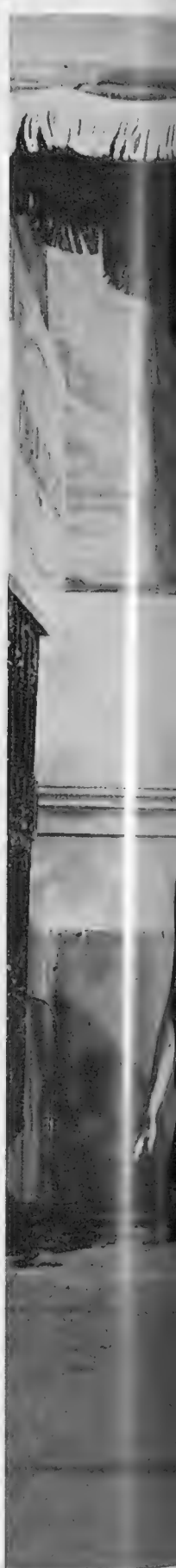
When she smiles, producers stampede..



The unmistakable back-view of Brigitte Bardot as she goes ...



... down the steps into a mock-up of a London club, then..



but she is as capricious as she wishes...

'I would have loved living in England at the time of Henry VIII — but then it would be easy to have your head chopped off'

Continued from page 23

appearing in their films; the Press knows the public will pay to read about her.

In the words of film publicity director Bob Herrington: "Bardot couldn't give two hoots about publicity."

And Herrington should know. He has worked on 40 films but none has been so chaotic, so difficult, and so frustrating as Bardot's latest, *Two Weeks in September*, an Anglo-French production which recently finished filming on location in London. "I try to persuade her to meet the Press and tell them what she thinks of London and this country, and talk to them about all sorts of things, but if she is in a bad mood she refuses. There are eight famous columnists queueing up to speak to her—it's a waiting list."

Bardot can be as capricious as she likes. She is the only star in the world who genuinely does not need publicity.

Bouquet

There is the story of the journalist who tried to interview Bardot at the Westbury Hotel where she was staying. He sent up a note requesting to see her, accompanied by a bouquet of flowers. The note came back with a refusal—so one irritated journalist responded with a tersely written missive asking for the return of his flowers. He left the hotel clutching the bouquet and an empty notebook.

The film's co-producer, Frenchman Francis Cosne has also tried to impress upon his star the importance of publicity. Cosne is a close friend of Bardot—he directed her last five films. "She likes me," he said. "We work well together and there is a mutual trust between us."

The unit filmed several scenes at the Tower of London, on Governor Sir Thomas Butler's birthday. Sir Thomas immediately took to Brigitte Bardot and offered her tea. Her day ended with a tour of the Tower including a look in at the Queen's Room

where Ann Boleyn lived. On leaving Bardot told Sir Thomas: "I would have loved living in England at the time of Henry VIII—but then, it would be easy to have your head chopped off, so perhaps I would not like it."

At night

When the film-makers—they call themselves, incidentally, Francos—Ken Wood Ltd—stopped shooting in Scotland and moved to London, Bardot found her social life somewhat restricted. Most work was completed at night, which meant she and her new husband, Gunther Sachs, slept in during the day.

She was upset, though, that London shops close at 5.30. She desperately wanted to see as much of the legendary "swinging" London as possible. She said: "I adore London and all your people. But why do all your shops close at 5.30? I cannot go shopping to all the famous places like Carnaby Street. I have to sleep all day—and work at night."

"It is difficult to see this swinging London I have heard about."

Another source of dissatisfaction to her was British food. "I also get very angry when I cannot buy rare steaks. All your food is overcooked. I have not tasted one really rare steak since I have been in England."

She travelled about in a five-strong entourage of friends; people like her husband, Cosne, the director Serge Bourguignon, ex-boyfriend and associate producer Bob Zaguri, who went out of favour some time before Sachs' eligibility was spotted, and her French co-star Laurent Terzieff. Bardot wanted to eat at Alvaro's (of course) and she did so without disguise accompanied by her clan.

In fact, Bardot found little need for disguise on this trip. In Paris, where she cannot move without being mobbed, she normally wears a dark wig; but even then, that famous pouted mouth, deli-

cate structure and well-known outline attract attention.

On her previous visit to London to film *The Ravishing Idiot*, Bardot left after three days without one shot achieved. Filming was impossible because London crowds interfered with the unit's work. Ken Harper, co-producer for Ken Wood, the British half of the film, commented: "This time we let a bit of steam out by holding a two-hour Press reception for her when she arrived. People have become accustomed to seeing Brigitte over here and work is going smoothly. We are even three weeks ahead of schedule."

Cosne talks endearingly of his star. At the Windsor Hotel he said: "Brigitte is enjoying her stay here. You know, she is not just a beautiful girl, but a good actress, too. I have found she shows fewer tantrums than many lesser-known actresses in France. She is always willing to co-operate."

However, that evening Bardot kept the unit waiting two hours. "Oh, she is not feeling so well tonight. She is slightly ill," explained Cosne, a tall, kindly and expressive man.

Elopement

The film has a slender story line. Briefly, Bardot plays a model who moves to London only to elope unsuccessfully to Scotland with a geologist; she ditches him and returns to London, where she left one sad admirer, an In photographer (Mike Sarne). Her problems are resolved when she finally chooses her French lover (Terzieff) and goes back to France.

Not the stuff that epics are made out of, but as Bob Herrington said: "It is really Bardot's name that will make the film worth seeing."

Bardot, herself, says she finds the story rather "amusing."

A colleague who is working with the star says that Bardot has changed since she married Sachs. The German million-

Continued overleaf

... up again, shoes still in her hand, as the cameras whirr.

... and even Gunther waits with the crowd

aire is often by her side, and can be seen in the gloom beyond the lighting, watching her work.

Outside the Windsor Hotel in Lancaster Gate, when they filmed a short scene of her leaving a nightclub with Trizieff, Sachs stood alone in the huge crowd that gathered in Lancaster Gate. Suddenly, Bardot, barefooted and mini-skirted to seven inches above the knee, rushed over and kissed him. Not much privacy, but Bardot is a creature of the moment.

People connected with the film were amused that Bob Zaguri returned to Paris every time Sachs arrived in London. Bardot's friend added: "Sachs and Zaguri dislike each other. Of course there was enmity between the two—Zaguri was very fond of Brigitte."

Filming was hampered considerably when Bardot caught cold. She had spent too much time wandering about in gossamer-thin dresses and flimsy coats. Often she would discard shoes and walk on cold pavements. "She is not very ill, but she has found the filming rather freezing," Cosne said.

On the final day of filming a blonde-haired stand-in was used instead of Bardot. The unit shot the back of her head, car-entering scenes, and general back views. Bardot meanwhile was confined to the Westbury under doctor's orders.

But despite all this, Bardot returned to Paris pleasantly surprised about the weather. "I cannot understand why there is so much sunshine in September," she said. "Every time I come before it is foggy—I expected the same again."

and the face he
waits to see: Page 28

A close-up photograph of a woman's face and hand. She is looking down at a white shirt, and her hand is gently touching the fabric. The lighting is soft, highlighting the texture of the shirt and the woman's features.

'Terylene'
in Zephyr Shirts
for that 6oz. feeling

*If you want to look good, stay unruffled
and feel easy, get a Zephyr shirt in 'Terylene' and cotton.
It feels beautifully soft and comfortable, and weighs just about 6 ozs.
So you're air-conditioned, too. Very nice, that 6 oz. feeling.*

ZEPHYR SHIRTS IN 'TERYLENE' CONTAIN 67% 'TERYLENE' 33% COTTON OR VINCEL.

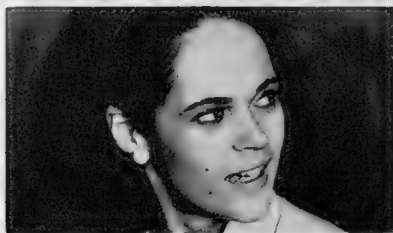
© 1967 Imperial Chemical Industries Limited

**‘I love
London
but it’s
so
difficult
to see
this
swinging
city
everyone
is
talking
about
I sleep
in
the
day
and
work
at
night
so
I can’t
even
shop
in
famous
places
like
Carnaby
Street ’**





SARAH DRUMMOND



TALKING FASHION

IN spite of all the fuss, I don't believe *The Group* is going to influence fashion—at least I hope not. To me the thirties are one of the ugliest eras in the history of fashion. Photographs of my mother in those ludicrous hats, drooping shoulders, amazingly

unflattering hairstyles and dreary length skirts are laughable and pathetic, whereas photographs of my grandmother in her heyday are wizard. Anyway, well before *The Group* was made into a movie, any good points from that era were already modified and

on the market; especially for designers like Hylan Booker, the thirties influence was nothing new. Anybody who has read the book knows that all the girls in the "Group" are not jet-setters as far as fashion is concerned—and who wants to look like some dreary 1930 Vassar girl?

John Osborne is opening the Dior dress show on 7 October at Oxted, Surrey, which is being held to raise money for the Adeline Genée Theatre, in East Grinstead. The show is being held in Mrs Edward Sutro's house. Tickets are available from Mrs Reginald Maudling, 27 Chester Square, SW1. This year, Dior's London collection is much more like their Paris collection than usual.

I found France, and more particularly St Tropez, alive with Shetland sweaters, sized for 10-year-olds, but worn by the "swingers"—both boys and girls. Le mini-sweater finishes somewhere above the waist, so when you bend, you reveal your tan. . . . The funny thing is, all the labels are well-known English and Scottish ones; this is not just a sizing mix-up, it's a real fad. I'm glad to see it hasn't caught on over here.

John Bates at Jean Varon strides from success to success: the collection, which quickly got called the London Look, that he took over to Monte Carlo was a wild success; then he won the Yardley Award; and now he's designing for men: Gannex (from whom Mr Wilson buys his raincoats) will be selling a collection of rainwear, designed by John Bates, in the late spring. The new wet look is shiny, comes mostly in black and white, and will cost from 21 guineas. New image for the Prime Minister? John Bates

says that he has wanted to do menswear for some time. One of his complaints about ready-made clothes is that the arms tend to be too short. He is also doing a collection for Annadillo, which includes short pvc jackets, and long rain jackets, and garments in leather and suede. These will be on sale before Christmas. Nothing gimmicky: they are neat and well designed.

The International Wool Secretariat's Fashion Show in Geneva convinced nearly everybody that though the designers from eight European countries chosen to participate had nothing new to say in the way of startling fashion—the Wool Board certainly did. Not only do they maintain the highest quality standards in materials but in design as well. From wonderful tweeds, fine crêpes and delicate wool lace to delightful muted printed jerseys and flannels in wonderful colours, the message of the adaptability of wool to all occasions came home loud and clear. Of the



These three enchanting Victorian-style coats are on sale now at all main branches of Wallis: Left to right: black wool crepe with two bands of velvet set in round the hem, and binding the collar and cuffs, 13 guineas. Black wool coat, with mole fur collar and cuffs, and Russia braid round the seams and pockets, 20 guineas. Black again, this coat has a butterfly collar, and Russia braid is used to emphasise seams. It costs about 13 guineas. The hats are in mole fur and cost 6 guineas, and the muffs, also mole, are 7 guineas.



Whether you like it or not, boots are here to stay. The weather dictates that this should be so, and it seems that it is men who are kinky about boots—kinky about *not* liking them, that is. But every girl knows that they are chic, they are fun, they are practical, and they are flattering. Nothing is uglier than mud-bespattered stockings and shoes deformed by puddle stepping. Better get in step now! *Left to right:* Turquoise and black long pvc boots at 69s 11d from Ravel; black leather tall boots at 19 guineas from Kurt Geiger; short yellow patent boots at 12 guineas from Medway; suede olive and purple lace-up boots at £8 19s 6d from Ravel; short blue suede Rugby boots at 8½ guineas from Kurt Geiger; high black suede boots with buckles on side at 10 guineas from Kurt Geiger; seaweed green mid-calf suede boots with buckles down the front at 14 guineas from Medway; calfskin beige boots at 8 guineas from Russell and Bromley. Ravel, Nelson House, 103 New Bond Street, W1 (HYD 0861). Kurt Geiger, 95 New Bond Street, W1 (GRO 2707). Medway, 77 Knightsbridge, SW1 (BEL 1654). Russell and Bromley, 24 New Bond Street, W1 (MAY 6903).

ardent admirers. From Britain Ronald Paterson, Gerald McCann, Kiki Byrne, Roger Nelson and Mary Quant all showed "the English girl of the moment" look, but Mary Quant's sleeveless jump-suit with three-quarter pants and patterned with her flower trademark were not only ugly and unwearable—but going a shade too far. To summarise—the fabric made the clothes in more ways than one, and pure new wool was the fabric. Available in the shops next year, just look for the wool mark label.

More Pierre Cardin clothes are on sale, this time for men, at the new Neville Reed's Pierre Cardin Boutique, at 5-6 Strand, WC2. Ready-to-wear

suits cost from £10 up, while the made-to-measure starting price is 16 guineas. Neville Reed have an exclusive contract with Cardin for his men's merchandise in England.

Wallis work fast: on 26 September they decided to make a fur boutique in the first floor of the Knightsbridge branch. It opened exactly a week later, on 3 October. Furs are made to measure, you choose from a range of about 20 samples, and the price range is £40-£90. There are sober-coloured pony skins and brightly coloured fun furs. Wallis feel that if people are prepared to pay about £50 on a coat, it really should fit perfectly—hence the made-to-measure system.



At the Cardin Boutique in Miss Selfridge: Pink and gold lamé cocktail dress, 15 guineas, available around Christmas; simple white crimplene dress, 8 guineas (also in pale green, lavender, and red); pure wool magenta red suit, 18 guineas (also in mauve, emerald green and camel)—both of these on sale now.



From Lise Lotte of Denmark, a two-piece outfit in beige, brown and lilac printed flannel in pure new wool. The coat with officer's collar is worn over a sleeveless dress.

WHAT PEOPLE ARE WEARING



Janet Baird (left), wearing a silk trouser-suit with a tunique top and long drop sleeves in a bright pattern which she designed herself and had made. Janet works for an advertising agent.

Marianna Dunkerley (below), wife of barrister Michael Dunkerley, who is expecting her first child in October, is wearing a lightweight wool Empire dress in tomato-pink from Motherhood.



Arabella Lawson (above), who is studying at the Byam Shaw Art School, is wearing a pinky beige double-breasted coney coat from Valerie Goad, Stewarts Grove, Chelsea.

Deirdre Redgrave (left), wife of Corin Redgrave, wearing a beige wool kilt from Fenwicks with a black sweater from Marks & Spencer. Mrs Redgrave is expecting her second child next spring.

Annie Norman (right): wearing a delicate pink Paisley pattern chiffon dress from Marion. Annie is a model and has just started in films; she has just been on location in Morocco, where she has been filming in *Moroc 7*.





Above: White pique suit from Polly Peck with a black straw hat from Jean Pierre. **Below:** Purple shantung dress with green and pink strips down the front and around neckline and waist, from Harrods. Beige shoes with coloured pattern on front from Charles Jourdan.



Left: Pink and white check "Viva Maria" style long evening dress from Annacat, with gold shoes from Charles Jourdan. **Below:** John Craig pale grey skinny sweater with white levis from St Tropez, with daughter Sophie wearing a black polo neck sweater.



Above: Beige cony coat from C & A. **Top:** Cat suit in very thin voile in purple and green lowered down from The Shop, with gold shoes from Charles Jourdan. **Below:** long informal hostess gown in turquoise silk with gold braiding down the front and around cuffs, from New York.



ONE WOMAN'S WARDROBE

This week—Mrs Anthony Oppenheimer

Penny Oppenheimer is the lovely wife of Anthony Oppenheimer, who is with De Beers in London. They live in Chelsea with their enchanting 10-month-old daughter Sophie. Mrs Oppenheimer, who once skied for the British 'B' team, now finds herself more interested in race meetings as she follows the fortunes of her husband's horse. Consequently, her wardrobe leans towards tweed suits and trouser-suits worn with gay coloured skinny sweaters. For evening Mrs Oppenheimer loves demure, rather old-fashioned dresses or

pyjama suits, as they often entertain friends for dinner and bridge. During the day she favours a simple young look. Her preference for coats is a very fitted Zhivago style, with accentuation on the collar, worn with high leg-hugging suede boots or lace-up boots to match. She loves hats and wears for special occasions either a pillbox or a straw hat. Mrs Oppenheimer's shoes are mainly from Lotus and Charles Jourdan—plain Gucci brogues in a variety of colours for the day and a more delicate style for the evening. Her

handbags are small and often have chain handles. She adores rings and modern earrings for fun, and men's large wrist-watches. Mrs Oppenheimer buys mainly from boutiques. Her views on fashion vary from the young, gay look with short skirts, kilts and stockings to match, to smart tweed suits. Her favourite fur is red fox. She takes a great deal of care with her hair, either wearing it loose or up in a pony tail with a scarf tied round to match whatever she is wearing. For the evening she puts it up in a more sophisticated style.

Report: Margaret Dreyfus Pictures: John Seymour

THE LIBERATION OF THE ENGLISH PALATE

A revolution in our eating habits has followed the travel boom. ROGER BAKER looks at the trend towards luxury eating – and drinking – at home, and notes the effect in London's shops.

THE small girl was being fed by her indulgent parents. Suddenly the elaborate menu-planning was interrupted by her grievous cry: "But mummy, you *know* I don't like the caviar at the Ritz."

Apocryphal or not, the anecdote sums up the growing attitude to food which involves the taking for granted on all levels of many things that less than a decade ago were rare and special. "Nice to get back to English food," says the housewife in a *Daily Mirror* cartoon pushing her shopping

basket through a supermarket the shelves of which are laden with goods marked: "From France . . . Italy . . . Scandinavia . . . Spain . . . etc."

During the last 10 years there has been a tremendous revolution in England's eating habits, probably initiated by the travel boom. Cookery books remain best sellers, and the ordinary run of domestic cookery improves yearly. One girl I know now swears that she is fed far better by her friends in London than by those in Paris.

Another potent factor in

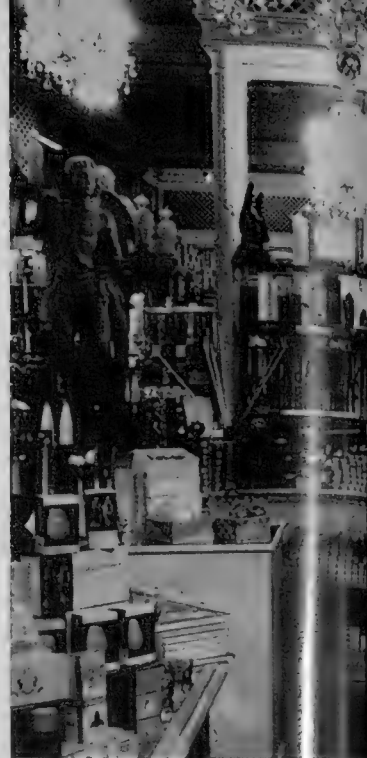
the liberation of the English palate has been the influx of immigrants. Big stores in cosmopolitan areas of London have always stocked small quantities of exotic foods, but demand has increased considerably. The change is even more marked in less sophisticated areas where a Greek or Italian or German quantity in the local population has forced local shops and markets to stock materials that would be unknown in the average county town.

Little wonder, then, that having broadened our taste and acquired a less inhibited table, that the next trend should be towards frank and unabashed luxury – a luxury of price, quantity, quality and presentation, not merely in restaurants, but in the home.

Luxury is not, of course, necessarily concomitant with price. The little girl with definite views on caviar could possibly find a four-minute egg accompanied by brown bread-and-butter the height of luxury; and there are seasoned drinkers who would consider a screwdriver (vodka and orange juice) for breakfast indulgently luxurious.

And thanks to dogged pioneering by cooks and writers, foods that are unusual enough to be expensive one year are readily available the next. Prime example of this was Elizabeth David's pioneering on behalf of the *zucchini* which are now on every greengrocer's counter. And the greengrocer is learning to speak French: "Oh, yes, *courgettes* would it be, sir?"

Restaurateurs are beginning to discover that yet another *trattoria* with its tiled floor and washed walls, or yet another *bistro* with its scrubbed tables and debby waitresses, is not enough. Customers are wanting something more, as exemplified in the Boudoir



which, though in an unlooked for part of the Fulham Road, offers rococo gilt, heavy drapes, rich lace tablecloths, fine china and glass, waiters in elegantly frilled shirts, and lavish menus, their cover inset with an 18th-century miniature. It works, and the food measures up to the ambience.

Christmas

At this time of year shops and stores make it their business to be aware of, and prepared for, Christmas; long before the general public has wiped the bonfire smoke from its brow, counters are a flash with the good things in life. Fortnum & Mason, a nice grocer in Piccadilly, are offering some new lines in fruit – testing in brandy – apricots and peaches among them. They have also got splendid tins of *prosciutto* (which goes with pears as well as with the more conventional melon) and jars of cheese including a Stilton in port. And to add a touch of real luxury to the breakfast table, honey in ceramic tubs. This probably comes towards a definition of real luxury – the heightening of a familiar experience into something memorable. Bread and jam may seem pretty dull, but at Harrods one can buy later this month a new range produced by the Scottish firm of Baxters (who do those luscious game soups and canned haggis). This consists of raspberry jam, wild bramble jelly and vintage marmalade, all packed in elegant little storage jars each

King's Ransom



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in a
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Tea and coffee counters in Fortnum & Mason's elegant grocery store. Delicate Chinese decor as a background for delicate Chinese blends.

decorated with a reproduction of a McIan print showing the traditional dress of the Highland clans. It also shows the clan's crest and motto. Having luxuriated over breakfast with the jams and jelly, the jars will make a luxurious way of storing tea or sugar or old but-

tons. Spiced food requires the accompaniment of good wine to temper or enhance its potency. Attitudes vary. In *A Severed Head*, the wine-merchant Nero gave his little mistress a bottle of claret for Christmas. He remonstrated when she began to open it immediately. "For God's sake," she said, "it's only booze."

This is one end of the scale, and in the theatre that line always received a knowing laugh. Everyone agrees that, today, there is among young people too much buying of wine for instant drinking. One frequently sees young men (or girls) wander into a wine merchant and casually choose a couple of bottles, clearly for that evening's dinner party. A good wine merchant will, of course, discourage this approach, but too many seem indifferent. And it is not a question of expenditure, either. These youngsters are quite prepared to put up the cash for a more treasurable bottle.

At the other end of the scale there is the wine expert, a formidable person, compact of knowledge and taste. The young and new wife of one recently confided to me: "He

tells me what wines he is going to serve, and I have to plan my cooking around them." This may produce memorable meals, but seems a little hard on the poor girl.

What is needed is encouragement and education. Two world wars successfully destroyed any hereditary taste for wine, and the new generation—the rich, young people—do not seem to be getting round to counting wine among their conspicuous consumption. Cars, clothes, travel, records and holidays rank higher it seems. And while the market is flooded with cheap, swiftly intoxicating plonk, this state could well continue.

Wine stocks

A change, however, seems to be on the way—particularly among young, married couples. Wine merchants report an increase in what they call "our more serious kind of customer, sir." That includes people who study the market and buy with the intention of laying the wine for the future. Perhaps there are very few householders today with the facilities for starting a cellar, but any pleasantly dry, unused spot in the house will do—even the cupboard under the stairs (where, incidentally, many a now classic collection has rested).

Next week Christie's are resuming a pre-war function and holding a wine auction. Earlier in the summer, Chris-

tie's bought the old-fashioned city firm of Restells, which used to hold eight or nine three-day sales a year. James Christie included wine in his very first sale, way back in 1766, and these were continued more or less regularly until the 1939-45 war when the auction rooms were destroyed and stock became very short. Now there is a resumption of this practice beginning with a sale of fine wine from private cellars on Monday (11 October). Later will come sales of claret and white Bordeaux (18 October), Hock, Moselle and Alsace (25 October), an "End of Bin" sale—that is a mixed sale—on 1 November, this last including spirits and cigars as well.

Next week's sale contains some spectacular lots, including an 1878 Châteaux Pichon-Longueville. This was the last pre-phyllloxera year and many experts still believe that no wines have yet been produced to equal those of this period. Incidentally, anyone who imagines they can rush round to Christie's for a free tasting must think again; the wine department would like to be able to offer tastings, but owing to the small quantities of each

wine offered they cannot afford to open more than just one or two bottles.

Champagne lovers will like to know that the 1961 vintages are coming on to the market just now. The Bollinger Brut 1961 is available already, the previous one (1959) being exhausted. It is still possible to get this from wine merchants and some restaurants (Rules certainly have some still), but general supplies have finished.

Elegance

Madame Bollinger regards the 1961 as of great importance because it is the 10th Bollinger vintage for which she has been responsible. She describes it as "a champagne of elegance, but with the full-bodied characteristics of a great vintage." Mme Bollinger is probably correct in this description. The champagne is light and obviously young, but with a definite attack that will clearly develop. By comparison the 1959 is probably richer, but the new one is certainly worth cultivating.

Later this month, Veuve Clicquot-Ponsardin Brut 1961 will be launched, though it is, as yet, untasted.

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HALLGARTEN selection

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AP215

BRITAIN'S KARATE EXPERTS DUEL IN LONDON

Two hundred of Britain's fittest men have gathered in London for the second All-Britain karate championships, at Crystal Palace. They are being organised by the All-British Karate-do Association, which governs the 90 clubs that have been formed since November 1964.

Senior champion Brian Crossley, of Middlesbrough, will be defending his title again. But Association chairman Mr Jeffrey Somers says London enthusiasts are pinning their hopes on Peter Spanton, a strong contender from Honbu Karate Club.

"He was runner-up in the junior event last year," says Mr Somers, "and has represented England in the team event against France, and the English team in the European championships last May."

Club champion Newton Aycliffe will again be out to retain the title.

Besides clubs from the Association, there will also be representation from the Karate Union of Great Britain (which has 10 clubs), the London Karate Kyokushinkai (two clubs) and the Scottish Karate-do Association (five clubs).

There will be a series of three-minute eliminating bouts, beginning at 11 am and ending with the semi-finals and finals at about 9 pm. Tatsuo Suzuki, vice-president and chief instructor of the Association, will be the senior adjudicator. He is holder of the highest Dan that can be given for his style of karate.

Karate first began attracting interest in Britain in the 1950s. Several Japanese experts came to Europe to begin teaching it.

In the early '60s, enthusiasts began forming clubs, which were isolated until the Association was formed.

The Championships will be held at Crystal Palace on Saturday 8 October, 11 a.m.—9 p.m.

HOW TO BE THE COMPLETE LONDON LIFER

What kind of a snob are you?

Some types of snobbery are quite fun, some are unbearable. This week's quiz is designed by ROGER BAKER, to reveal the category in which you belong.

1. The Beethoven-Mozarts, next door, announce they have been invited for an autumn cruise on a Greek millionaire's yacht. You will:
 - (a) Say: "How marvellous, the Aegean is wonderful at this time of year"
 - (b) Say: "Give my love to his brother — such a sweetie"
 - (c) Say: "I'm surprised you can manage *another* holiday"
2. Millicent Thames-Humber asks what you think of *Time Of Angels*. You:
 - (a) Say: "I haven't read any Iris Murdoch since *The Bell*"
 - (b) Start ad-libbing from a review you read in the *Sunday Times* last week
 - (c) Admit you don't know what she's talking about
3. Do you use your country cottage for:
 - (a) getting away from it all
 - (b) giving friends rather impressive weekends
 - (c) as a touchstone for informed conversations on the cost of thatching and the correct use of rainwater
4. A friend is actually bringing Vanessa Redgrave round for drinks. Do you:
 - (a) Invite the entire neighbourhood as well
 - (b) Invite a few carefully chosen friends
 - (c) Invite no one
5. Someone turns up at the same party in the identical dress/shirt that you are wearing. You will:
 - (a) Ignore the coincidence
 - (b) Draw everyone's attention to this witty event
 - (c) Make sure a glass of red wine, or a bowl of thick soup, finds its way over that dress (or shirt) sooner or later
6. You buy a skirt or pair of trousers with a waistband at least one inch smaller than your known measurement because:
 - (a) you are determined to slim into it, and think this will be an incentive
 - (b) you won't admit to the shop assistant what your real size is
 - (c) you don't seem to fit any of the standard markings
7. The Sibelius-Dvoraks, down the road, have bought a third motor-car. You neither need one, nor can afford one. So:
 - (a) you buy one
 - (b) hide your own cars and come out in Moultons
 - (c) ostentatiously walk everywhere
8. Your Press coverage includes:
 - (a) An appearance in *London Life's* What People Are Wearing
 - (b) A mention in William Hickey
 - (c) The subject of a paragraph in *Private Eye*
9. You buy your deep-frozen *escargots* at Fortnum & Mason because:
 - (a) it's the nearest grocers
 - (b) the green-and-white carrier bags look nice
- (c) you don't know anywhere else that sells them
10. Your house is postally identified by:
 - (a) its number in the street
 - (b) its name in the street
 - (c) just its name and location
11. Would you rather be seen:
 - (a) naked than scruffy
 - (b) anywhere than not at all
 - (c) in expensive places rather than inexpensive ones regardless of fun value
12. Have you ever done any of the following things:
 - (a) dined in public with your accountant
 - (b) gone to see a boring film because *everyone* is going to see it
 - (c) suffered agonies to wear elegant shoes
 - (d) despised someone who lives in a bought house
 - (e) been grateful that your undignified telephone exchange was changed to numbers
 - (f) turned up your coat collar to go into a dubious movie
 - (g) said you live in Canonbury when it is really near the Angel
 - (h) crossed the road to avoid someone
 - (i) changed to a more prestigious job for less money
 - (j) sent postcards to all sorts of people when you have been for a quick business trip to some remote place abroad, knowing full well you will be back before the cards

HOW TO SCORE

1. (a) 2 (b) 5 (c) 0
2. (a) 4 (b) 5 (c) 0
3. (a) 0 (b) 5 (c) 2
4. (a) 5 (b) 4 (c) 0
5. (a) 0 (b) 3 (c) 5
6. (a) 0 (b) 2 (c) 5

HOW YOU RATE

60-70:
the most cutting snob of all; the real snob, the one that gets everybody's back up. Nothing but status, status, all the time

45-60:
definitely a snob, but a witty

7. (a) 5 (b) 4 (c) 0
8. (a) 3 (b) 5 (c) 0
9. (a) 4 (b) 5 (c) 0
10. (a) 2 (b) 0 (c) 5
11. (a) 5 (b) 5 (c) 5
12. Add one each for (a) (c) (e) (g) (i); deduct one for each of the others

one. You don't suffer fools gladly, and enjoy putting them in their place — even though they may not realise it

Under 45:
You are clearly a very nice person; sweet and straightforward — but a bit dull perhaps

A black and white portrait of Catherine McLintock. She has dark hair styled in a high bun with some loose strands framing her face. She is wearing large, dark, oval-shaped hoop earrings and a dark, sleeveless, sequined dress. She is looking directly at the camera with a slight smile.

A MODEL FACE OUT OF THE CROWD

Catherine McLintock was born in India of Hungarian parents, and is married to a tutor of languages at Oxford . . . all of which is by the way, except that we think it gives one clue to Catherine's "something different" appeal. Mind you, we have to admit that we're not alone in picking out 21-year-old Catherine from the crowd. In August she took part in Italy's top beauty event, the Miss Cinema competition – and came away the winner. "This was one of the happiest moments of my life," she says. The Italians were happy, too; would she come back to do some modelling and perhaps have a screen test? "I had to refuse," she recalls sadly, "because it would have all been rather expensive. I was in tears; for me, it was a major tragedy." Catherine is modelling for the Early Bird boutique in Chelsea (she's wearing one of their creations in our picture), as well as having a busy schedule of photographic beauty work. We predict Catherine McLintock will be a face you'll be seeing a lot of in 1967.

Picture by
KEITH McMILLAN

MUSWELL HILL MAN DETECTS DETECTIVES

David Symberlist is a self-confessed bibliomaniac. He is also a whodunit addict. His twin passions have resulted in a unique collection of detective fiction. It numbers over 1,000 books and traces the development of the detective story from the early nineteenth century to the present day.

Mr Symberlist, a 53-year-old company secretary who lives in Muswell Hill, has been collecting first editions and rare copies of detective stories for 30 years. His collection is believed to be one of the world's largest. How valuable it may be will be revealed when it is sold at Sotheby's on 10 October.

"It was a heart-rending decision," said Mr Symberlist. "But I felt I had achieved what I set out to do and 1,000 volumes take up too much room in my flat."

Possibly the most valuable antique in his collection is a rare 1845 first edition of the tales by Edgar Allan Poe. "That was the first volume of detective short stories ever written," explained Mr Symberlist. "Later on, about 1850 or so, both Charles Dickens and Wilkie Collins started taking an interest in the work of the newly formed detective department of the police force." He has first editions of Dickens' *Mystery of Edwin Drood* and Wilkie Collins' *The Moonstone*.

Books by authors now unread and forgotten, except by crime fiction experts, have a rarity value. *Recollections of a Detective Police-Officer* by William Russell, published in 1856, is regarded as a landmark in the development of the whodunit.

John Carter of Sotheby's said that the Symberlist collection is unusually "substantial and comprehensive." It was difficult to value it, but the urge to acquire classic detective fiction has become well established and collectors and libraries compete for whatever is available. "The collection might fetch a four-figure total," he said.

EXPERTS ON THEIR SUBJECTS

THE DUKE OF BEDFORD ON SAVING OUR STATELY HOMES

It fell to the Duke of Bedford to lift the Stately Homes business from a much-deprecated necessity to a jolly, democratic, commercial romp.

He explains to ROGER ELDRIDGE the motives and mechanics of his success.

Picture by JOHN SEYMOUR.

TWELVE years ago the present Duke of Bedford inherited a ruined Abbey and a debt of five million pounds. The two were concomitant; the Abbey was his stately home at Woburn, and the debt was the sum of death duties left by his father.

The Duke played one off against the other. He converted the Abbey into a thriving commercial enterprise, attracting half a million tourists a year. Now the debt has been paid off, and the reason for selling himself to an avid public has been removed.

This new-found solvency poses a problem for the Duke. Will he abandon his gimmick-ridden, publicity-conscious life for a more private withdrawal into family tradition? I visited him at Woburn Abbey to find out if he had any plans to change his way of living. "Just because I'm a Duke I don't see why I should be relegated to some museum morgue," he said, "I want to be part of a swinging, new England." To illustrate his point he showed me around his home and estates. "You see," he said, gesturing expansively, "I still very much want to share all this beauty with other people."

This peer-at-a-Peer-for-half-a-crown approach has led to some highly commercial stunts. Until recently you could have your photograph taken with the Duke against a backcloth of the Abbey for five shillings. "That idea fell apart," said the Duke. "It wore a bit thin. After all, who wants to see the same old show over and over again?"

Gold teapots

But one variation on the theme is still very much in vogue. For the all-inclusive sum of 50 guineas you can have dinner with the family and spend the night at the Abbey. "This facility hasn't been publicized at all. That way only the right kind of people get to hear of it. When the guests arrive, we give them tea in gold pots. Then I

"I've built up a good business and I want to go on improving it"

personally show them around the grounds and park. They come back for a quick cocktail, then are shown to their rooms, where they get the benefit of sound valeting services. After that it's down for drinks among the Rembrandts and dinner in the Canaletto Room. Gold and silver service of course. My wife is French so they get a good meal. We give them the caviar-and-champagne bit. Finally, they're taken on a candlelit tour of the Abbey, and by that time they're so exhausted that we put them to bed.

"Of course it's a ridiculous price to have to pay. But bear in mind that it costs 40 guineas to hire the Oliver Messel suite at the Dorchester, and that's without any kind of extra. Besides, Americans can get this sort of thing on their expense accounts."

I asked what sort of people took advantage of this facility. "Well, a lot are foreigners. But not the *nouveaux riches*

types at all. Usually they're the quietly curious sort who want to see a real live Duke. And, of course, I'm always available."

I asked the Duke if this fraternising-with-the-people act did not encroach too heavily on his private life. "My wife and I don't have much privacy, that's true. But the important thing to realise is that this is a job of work. I don't make any grandiose claims about performing any artistic function, but I do think that I can provide some very lively entertainment for a lot of people. If I want privacy I can go to my house in London. It's essential to go around and talk to people, because it gives them a kick."

The overheads

But why bother now that the death duties are paid? "What people don't realize is that this place costs a minimum of £120,000 a year to maintain, and that's before I



The Duke among ancestral treasures in one of Woburn's cosier rooms

can buy a single suit of clothes or a crust of bread for myself. You don't do this by watching fairies at the bottom of the garden. When I got hold of this place, it was in ruins. It was stuffed with valuable pieces of furniture, but everything was chaotic.

"There was an easy way out. I could have handed the lot over to the National Trust, but it wasn't in my nature to do it. I didn't want to thrust it all into the archives. It was a challenge. We've had good times and bad times, but now I think it's really in the swing of things. Most of my ideas come out of the blue, and if they are practical I make them work commercially. Most of the facilities around here are concessions. That is, they are run by other people, and they pay me a fee. That way they have all the responsibilities and I get the money.

"Maybe you think that's unscrupulous. But in fact I don't

own any of this. When I was 18, my father gave me £98 a year to live on. I told him I would have to borrow on the strength of what I would get one day. He said he'd make quite sure I never got a penny, and handed the lot over to his trustees. They lease me the 3,000 acres inside the walls, and everything outside - which amounts to about 10,000 acres - functions independently of me."

Perhaps it was this insecurity which initially prompted the Duke of Bedford into making a mint out of his dukedom. Certainly he is the most unducal Duke you could meet. He walks with swinging, military gait, chats up the tourists like a friendly head-waiter, and loves being the centre of attention. He has consistently succeeded in hitting the headlines, usually in a very unflattering context. I asked him if he is ever officially reprimanded in

Court circles. "By the Queen you mean?" he asked with a grin. "Look, there are 26 Dukes in this country. I'm damned if I know half their names, and I'm quite sure the Queen doesn't either. Anyway it's a free country."

Press criticism

The Duke went on to talk about his attitude to the Press. World opinion is very much affected by newspaper commentaries. There was a time, for instance, when the Vancouver School Board refused to have anything to do with the Duke and Duchess because of their "lurid" lives. It was felt that the minds of impressionable young children might be corrupted by any form of contact with the *bêtes noires* of the British aristocracy. "Well, I seem to have a lot of critics," said the Duke, "but I've never met them face to face. I only read about them

in the social columns. Mind you, I can't blame them. I was once a general reporter on the *Sunday Express*, and I was as bad as anybody. After all, who wants to hear about my love of beautiful things and my desire to preserve them. It's deadly boring stuff. What people want is scandal."

He could not deny that he had provided plenty of scope for the news stories, but claimed that it was all part of his promotion campaign for Woburn Abbey. Witness the time he visited Blenheim Palace, home of his rival the Duke of Marlborough. He began to autograph visitors' programmes and wrote on them: "I think Woburn Abbey is better. Hope to see you, Bedford."

"I'm adapting"

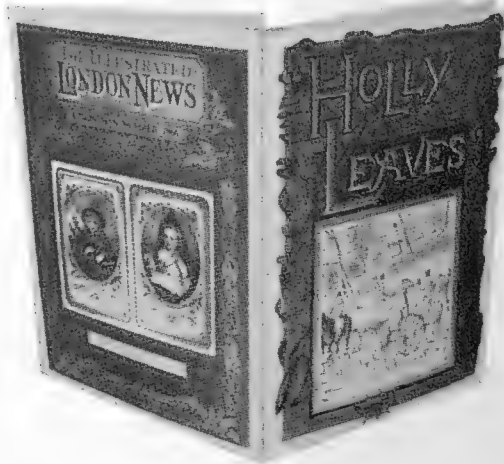
He admitted that he also did things just for the money. For instance, he avoided fixing a date for his third marriage - to Nicole Milinair, a French TV producer - until he had found the highest bidder for exclusive rights of coverage. On the strength of this, I asked the Duke if he was really surprised about the criticism he attracts. "Well, I've done some things in my time. I appeared in two films - both were disastrously embarrassing. I starred in a TV commercial for some floor-cleaning stuff. I know I'm not the traditional grouse-shooting Duke. But then this is a commercial age, and all I'm doing is adapting myself to it. The traditionalists will eventually have to follow suit to survive."

The Duke clearly has no intention of changing his way of life. "If you like, I've built up a good business, and I want to go on improving it. Have a look at almost any stately home, and tell me if they're not really drab. Here, though, you won't find any guide looking at his watch trying to cram in a tea break before the next herd arrives. Apart from that, I feel responsible for all my employees. They've given their lives to me and I would hesitate before letting them down now."

Business at Woburn Abbey will continue as normal. His Grace the Duke of Bedford will graciously continue to receive his guests and their money. At the end of another tourist season, he pauses to review his assets and to devise new schemes and attractions for the coming year.

For after all the show must go on.

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Pet Clark's best since *Downtown*

Every week Rick Dane, 22 and fast becoming one of Britain's top young disc-jockeys—he comperes three shows daily on Radio Caroline—writes in *London Life* about the latest discs. His viewpoint is that pop music is a serious artistic phenomenon.



Petula Clark—Who Am I—Pye. Her best since *Downtown* and an unmistakable Tony Hatch composition and arrangement. Fabulous opening with a driving harpsichord effect that builds all the way through. Exciting use of strings highlights Pet's belting vocal. Tremendous beat and the overall backing very much in the Sandie Shaw mould. Commercial sounds at their best. Pet has done it again, can't miss!

The Byrds—Mr Spaceman—Columbia. From the Byrds new album, "Fifth Dimension," it's almost identical to *Tambourine Man*, their big hit. This time he's a spaceman, and the Byrds want to go along for a ride. Taking the people for a ride would be more apt. It's a real shame that a group which showed great promise hasn't progressed at all. However, the disc has an infectious beat, some good harmony, and the lyrics are amusing.

Troggs—I Can't Control Myself—Page One. Having had two hits in a row, their follow-up release—another Reg Presley composition—posed the question, "Could they repeat their success?" Right from its explosive opening it generates excitement and Presley's vocal is very strong and crunches home the catchy title.

Brian Poole—Everything I Touch Turns To Tears—CBS. Embarking on a solo record career without the Tremeloes will probably prove rewarding for Brian Poole, but not with this one. I've heard this sound a million times, a load of meaningless mush with the Heavenly choir coming in dead on cue. It might be construed as a polished performance, but if the vocal has no soul what's it all about?

Sorry, Brian, this "big ballad" is very thin on power and leads nowhere.

Sam and Dave—If You Got The Loving (I Got The Time)—Atlantic. Knock-out disc from the *Hold On! I'm Coming* crew, Sam and Dave. Big brass opening breaks into a throbbing beat which dives all the way through. Sam and Dave's vocal is packed with the raw intensity and soul which will make it a discothèque winner, but earthy sound seldom makes the charts.

Sunny—Bobby Hebb—released Stateside on the Phillips label. Straight off this is a tremendous album and shows off the multi-talented Mr Hebb to advantage. Bobby Hebb, a Negro from Detroit, is an outstanding performer and with his hit single, *Sunny*, had the unusual success of reaching No 1 in three different US charts. He sings with that indefinable quality "soul," and amazingly combines rhythm and blues with a country and Western feel.

DISCOTHEQUE TEN

- 1 *You Can't Hurry Love—Supremes.*
- 2 *I'm A Boy—The Who.*
- 3 *Working In The Coal Mine—Lee Dorsey.*
- 4 *Little Man—Sonny and Cher.*
- 5 *Sunny—Bobby Hebb.*
- 6 *How Sweet It Is—Jr Walker and the All-Stars.*
- 7 *I Can't Turn You Loose—Otis Redding.*
- 8 *Little Darling (I Need You)—Marvin Gaye.*
- 9 *Land of 1,000 Dances—Wilson Pickett.*
- 10 *Sock It To 'Em J B—Rex Garvin and the Mighty Cravers.*

BRIDES OF THE WEEK



Above: Miss Sarah Norton, daughter of Mr & Mrs Petre Norton of the Manor House, Whalton, married Lord Richard Percy, of Lesbury House, Alnwick, Northumberland, third son of the late 8th Duke of Northumberland and of the late Helen Duchess of Northumberland, at the Parish Church, Alnwick.

Picture by Portman Press Bureau



Above: Margaret Ida, daughter of Mr & Mrs W Evans of Dene View, Middleton-by-Wirksworth, Derbyshire, married David Hugh Llewellyn, son of Mr & Mrs D H R Stephens of Abbots, Shirley, Surrey, at St Clement Danes, by special licence. They are honeymooning in Scotland and will live in Denmark Hill.

Below: Carol Ann, daughter of the late Major E H Peace and of Mrs Peace of Findon Cottage, Berkshire, married Jeremy David, son of Mr C W G Paulson-Ellis, of Netherside Westleton, Suffolk, and the late Mrs Paulson-Ellis, at St Mary the Boltons, Kensington. They are on honeymoon in Corfu, and will live in London.



Above: Annis Caroline, daughter of Mr & Mrs Rupert Bray, of Brasted Chart, Kent, married Michael Robin Castle, only son of Mr & Mrs J E Sherlock of Sillwood, Tunbridge Wells, at Holy Trinity, Brompton. The couple will live in London on their return from a Yugoslavian honeymoon.



Below: Jane, daughter of Mr & Mrs B W Hodlin of Rosemont Rd, W3, married Peter, son of Wing-Cdr and Mrs R V Fiddick of Ewell, Surrey, at St Aidan's, East Acton. They are spending their honeymoon travelling in France and will live at Kew on their return.



Above: Sally, daughter of Mr & Mrs R B Driver, of King's Road, Chelsea, married Peter, son of Mr & Mrs H S McMeekin of Newtownabbey, Co Antrim, at Chelsea Old Church. They are on honeymoon in Portugal and will afterwards live in London.
Left: Joanne Susan, daughter of Mr & Mrs J T Patterson of Beech House, Warrington, married Peter Clive, son of Mr & Mrs W C Allinson of Selsdon, at St Columba's, Pont Street. They are spending their honeymoon in Ibiza, and on their return will live at Croydon.

Pictures by Belgrave Press Bureau



THEATRE

At last, a new show is at the New Theatre in St Martin's Lane. It is called *Jorrocks* and though it's very nice and will probably give its backers the satisfaction of a healthy run, I doubt it matching *Oliver's* six years there.

The book has been fashioned by Beverley Cross from the novels of R S Surtees which have also, I am told, been the subject of a recent television series. As I have never read Surtees, and restrict my tele-viewing to cowboys, I can safely claim to be unprejudiced.

John Jorrocks is a City tea merchant who loves hunting and talks with a Sam Weller lingo. He is approached to revivify the social fortunes of a home counties town called Handley Cross by becoming their MFH, and, by implication, their patron. The awful Mrs Jorrocks is taken with the idea of being First Lady; the existing patroness is less taken with the idea.

Slight episode

Having laid this out in the first act, the second shows the rather feeble playing out of this social warfare. It's a very slight episode really, probably seeming slighter because so much obvious care has been taken with things like dramatic construction, continuity and literate dialogue.

I can see what a fabulous character this John Jorrocks is, and I can imagine no one projecting him better than Joss Ackland in a performance of benevolent strength that is totally disarming. Large jolly men given to large, jolly songs I generally find less than endearing. Mr Ackland is so radiant, charming and lovable that he does tend to make nonsense of everybody else's resistance to him.

Overall G and S

During the first interval I felt the show was as though a pantomime had been written by Ivor Novello; but this is superficial, if not wrong. The overall style here is firmly rooted in Gilbert & Sullivan; a mini-version of that great partnership, a sort of Gil & Sul.

All the numbers are good; they are all well-worked out, they are all complete and at least two were whistled by me on the way home (and that hasn't happened since I saw *Moses & Aaron*). Like G & S, Cross and David Heneker (music and lyrics) enjoy the completely detached narrative number—theirs is called *The Midsummer Fox*; nor do they shy away from the non-commercial point number.

There's a smashing song in *Belinda* (soft-shoe shuffle, obligatory these days, but still irresistible) and a rather complicated final number.

I just feel it's a shame that the songs all seem to be pitched at roughly the same level, and too many sound too similar. I also feel an opportunity for really exciting orchestration has been missed. Mr Heneker is not to blame here—he only wrote the tunes, two other people orchestrated them.

But when one thinks of the experimental work going on around, from Boulez up stage to *Revolver* downstage, it seems the musical theatre is resolutely staying hung up with the early 50s.

Not quite

Complete success eludes *Jorrocks*; there are a number of reasons I could cite, both dramatic and musical—too coarse playing from Thelma Ruby and Helen Lindsay as the rival ladies, perhaps; too many minor grotesques tottering about, maybe. But one outstanding mistake was certainly in not employing a choreographer. Val May is credited with the direction, and generally the musical keeps on its toes. But there are moments that call out for the services of a dance-designer. Not someone who would hold up the dramatic flow with a pointless routine, but someone who could choreograph a hunt, a riot, even a trial into part of the whole.

Grimaldi is coming

Jorrocks is, when all is said, a coherent and well-organised show, the result, presumably, of much hard work on tour. I gather when it was first seen in Wimbledon a few weeks ago, the musical was rather different, with extra scenes and another actress in an important part. Ron Moody's on-off-on-off show, based on the life of the clown Grimaldi, is now definitely arriving in London next week. It has already been seen in Manchester and the cast are busy sharpening up some rather spectacular effects. The show is now titled *Joey, Joey*.

Third musical

The autumn's third big British musical opens in Manchester on 22 October. This one is called *Man of Magic* (the Press handout happily dubs it a four-dimensional musical) and is based on the life of Houdini. It's a Harold Fielding presentation, so lavish entertainment can be expected. Stuart Damon, who will play Houdini, is learning all the baffling Houdini routines. There will be much magic about, and perhaps the most fascinating coup of all is that Peter Ebert is going to direct. Mr Ebert has so far concentrated on opera, particularly at Glyndebourne.

roger baker

WEST END openings

Th 6 Oct: **THE RIVALS**, Theatre Royal, Haymarket, SW1 (WHI 9832). Author: Sheridan. Dir: Glen Byam Shaw. Cast: Ralph Richardson, Margaret Rutherford, Daniel Massey, Marilyn Taylerson, Moray Watson, Geoffrey Toone. 7.30. Subs: 7.45. W Mat: 2.30. Sat: 5.0, 8.15

Tues 11 Oct: **JOEY, JOEY**, Saville, Shaftesbury Avenue, WC2 (TEM 4011). Music & Lyrics: Ron Moody. Dir: Arthur Lewis. Cast: Ron Moody, Vivienne Martin, Joe Baker, Teddy Green, Gordon Rollings, Peter Pratt. 7.30. Subs: 8.0. W & Sat Mats: 3.0, 8.0

W 12 Oct: **THE ODD COUPLE**, Queen's Shaftesbury Avenue, W1 (REG 1166). Author: Neil Simon. Dir: Harvey Medlinsky. Cast: Jack Klugman, Victor Spinetti. 7.30. Subs: 8.0. Th Mat: 2.30. Sat: 6.0, 8.30

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Andrew Cruickshank is the high court judge involved with the pretty wife of a man he's just sent down. 8.0 (ends 10.30). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

ARSENIC & OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Pungent revival of deliciously nasty comedy. Dame Sybil Thorndike and Athene Seyler stir the brew. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

BLACK & WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, W1 (VIC 1317). It should make a fair television show, this. 6.15 (ends 8.30); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Peter Byrne (TV's Andy Crawford) juggles old school friend, three air hostesses and eccentric maid in and out of various doors. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962



Jack Klugman, American film and stage actor, appears in Neil Simon's successful Broadway comedy "The Odd Couple" at the Queen's.

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Anna Neagle singing and dancing; Joe Brown and Hy Hazell ditto in a summer-time Cinderella fable. 7.30 (ends 10.10). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

COME SPY WITH ME, Whitehall, Trafalgar Square, W1 (WHI 6692). Danny La Rue changes his drag a dozen times but Barbara Windsor does get a look in during the high camp routines. 8.0 (ends 10.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May 1966

AN EVENING WITH G B S, Criterion, Piccadilly (WHI 3216). One-man show by Max Adrian. 8.0. Th Mat: 3.0. Sat: 5.0, 8.0. Opened 28 Sept

FOUR DEGREES OVER, Fortune, Russell Street, WC2 (TEM 2238). Oxford revue. Dir: John Cox. Des: Barry Kay. Cast: Adele Weston, Bob Scott, David Wood, John Gould. 8.30 (ends 10.35). Sat Mat: 6.0 (ends 8.5). Opened 15 Sept



Thelma Ruby is Mrs. Jorrocks, the nagging and socially conscious wife of the hunting Cockney in the musical "Jorrocks," at the N w.

HELLO, DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8106). The transatlantic bombshell has become a touch cosy with Ira Bryan wow-wow-wow. 8.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

AN IDEAL HUSBAND, Piccadilly, opposite Regent Palace Hotel, W1 (GER 4506). Author: Oscar Wilde. Dir: James Roose Evans. Fine siècle morality amongst the wildest epigrams, together with Margaret Lockwood, Richard Todd and Roger Livesey. 8.45 (ends 10.15). Th Mat: 3.0 (ends 5.30). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Opened 13 Aug

JORROCKS, New, St Martin's Lane, WC2 (TEM 3878). Joss Ackland makes an endearing hero in a colourful and appealing musical. 8.0. Th & Sat Mats: 4.0. Opened 22 Sept

THE KILLING OF SISTER GEORGE, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 2443). Hermione Baddeley is now the radio actress who loses her part, and Andrée Melly her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). T: 3.0 (ends 5.25). Opened 17 June 1965

THE KING'S MARE, Garrick, Charing Cross Road, WC2 (TEM 4061). Extended bedroom farce with the delectable Glynis Johns playing Anne of Cleves to Keith Michell's Henry VIII. 8.0 (ends 10.10). W & Sat: 3.0 (ends 5.15). Opened 20 July 1966

LET'S GET A DIVORCE, Comedy, Panton Street, SW1 (WHI 2578). Fenella Fielding, Hugh Paddick and Barry Foster in an admired English version of a Sardou comedy. 8.30 (ends 10.40). W & Sat: 6.0 (ends 8.10). Opened 26 July 1966

LONDON LAUGHS! Palladium, Argyll Street, W1 (GER 7373). London is actually a bit more

sophisticated than this, but Jimmy Tarbuck is engaging. Harry Secombe is booming and Anita Harris swinging. 6.15 (ends 8.30); 8.45 (ends 11.0). Sat: 2.40 (ends 4.55). Opened 6 May 1966

LOOT, Jeanetta Cochrane Theatre, Holborn, WC1 (CHA 7040). Author: Joe Orton. Dir: Charles Marowitz. Cast: Michael Bates, Sheila Ballantine, Gerry Duggan, Simon Ward, Kenneth Cranhaus. 7.45. Ends 15 Oct

THE MAN OF DESTINY and **O'FLAHERTY VC**, Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Ian McKellan adds more lustre to his name in this Shavian double. M & T: 8.40 (ends 10.50). W-Sat: 6.10 (ends 8.20); 8.40 (ends 10.50). Ends 15 Oct

THE MOUSETRAP, Ambassadors, West End, WC3 (TEM 1171). After 14 years, still a mystery. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30)

THE PRIME OF MISS JEAN BRODIE, Wyndham's, Charing Cross Road, WC2 (TEM 3028). Muriel Spark's dry, witty novel in a watery adaptation, but totally redeemed by Vanessa Redgrave in the title role. 8.0 (ends 10.15). W: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 May 1966

PUBLIC AND CONFIDENTIAL, Duke of York's, St Martin's Lane, WC2 (TEM 5122). John Gregson, as a Tory minister, struggles with his conscience. Constance Cummings is his alcoholic secretary/mistress. 8.0 (ends 10.30). Th Mat: 2.30 (ends 5.0). Sat: 5.0 (ends 7.30); 8.15 (ends 10.45). Opened 17 Aug 1966

ROBERT & ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3866). Musical version of The Barretts of Wimpole Street. Conventional in harmony and style, but as comfortable as hot chocolate at bedtime. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964



New find Marilyn Taylerson plays Lydia Languish in the starry revival of Sheridan's comedy "The Rivals" at the Theatre Royal, Haymarket.

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Ian Carmichael and Patrick Cargill have woman trouble, not aided by the insufficiencies of the telephone. M-Th: 8.15 (ends 10.25). F, Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). The hills are alive with it, and not only that, they've been alive since 18 May 1961. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15)

SOUTH AMERICAN FIESTA, Prince of Wales, Coventry Street, W1 (WHI 8681). Company of 40

dancers, singers and musicians from South America. Ends 22 Oct
SPRING & PORT WINE, Apollo, Shaftesbury Avenue, W1 (GER 2663). Bill Naughton's study of a family rebelling against the heavy father, who is Alfred Marks. Ruth Dunning is mother. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 19 Nov 1965

THE SWALLOWS, Arts Theatre, Great Newport Street, WC2 (TEM 3334). Author: Ronald Dubillard. Dir: Don Taylor. Cast: Ewen Solon. Tim Preece, Tessa Wyatt. 8.0. Sat Mat: 5.0. Opened 4 Oct. Ends 22 Oct

THERE'S A GIRL IN MY SOUP, Globe, Shaftesbury Avenue, W1 (GER 1592). Barbara Ferris is a sweet little Chelsea bird who meets Donald Sinden, an up-stage cookery writer. Very funny and sharp. 8.15 (ends 10.30). W: 2.30 (ends 4.45). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 15 June 1966

WAIT UNTIL DARK, Strand Theatre, Aldwych, WC2 (TEM 4143). Honor Blackman returns to the stage as the blind wife of a photographer unwittingly involved in dope-peddling. 7.45 (ends 10.5). Th: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 27 July 1966

THE WINTER'S TALE, Cambridge, Earlham Street, WC2 (TEM 6056). Dir: Frank Dunlop. Cast: Laurence Harvey, Jane Asher, Diana Churchill, Moira Redmond, Jim Dale. 7.30. Th & Sat Mats: 2.30. Ends 29 Oct

CLUBS

HAMPSTEAD, 98 Avenue Road, NW3 (PRI 9301). **LAST LETTERS FROM AN EASTERN FRONT**, with Robert Booth, Robert Bernal, Richard Gale. Until Sat 8 Oct: 8.0. Sat: 5.0, 8.15

LAMDA, Logan Place, Earls Court Road, W8 (FRE 7017). **THE HARLEQUIN BALLET**. Sat 8 Oct: 3.0, 8.0. Sun 9 Oct: 8.0

LITTLE ANGEL MARIONETTE THEATRE, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). **THE LITTLE MERMAID**. Sat 8 Oct: 3.0, 5.0. Sun 9 Oct: 3.0. A special show for the very young. Sat: 11.0

MOUNTVIEW, 104 Crouch Hill, N8 (MOU 5885). **FALLEN ANGELS**. Until Sat 8 Oct: 8.0

PLAYERS, Villiers Street, Strand, WC2 (TRA 1134). **LATE JOYS** - Victorian Music Hall. M, T: 8.0. W-Sat: 9.0

VANBRUGH, Malet Street, WC1 (LAN 7982). **THE POET IN THE THEATRE**. Sat 8 Oct: 5.0, 8.15

PERIMETER

ASHCROFT, Fairfield Hall, Croydon (CRO 9291). **THE TEMPEST**. Until Sat 8 Oct: 7.45. Sat: 5.0, 8.0
THE FULL TREATMENT, with Clarkson Rose. From M 10 Oct: 7.45

INTIMATE, Palmers Green, N13 (PAL 3798). **ARMS AND THE MAN**. From Mon 10 Oct: 7.30

NEW, High Street, Bromley, Kent (RAV 6677). **SUITE IN THREE KEYS**. Until Sat 8 Oct: 7.45. Th Mat: 2.30. Sat: 5.15, 8.0

MACBETH. From Mon 10 Oct: 7.45
PALACE, Clarendon Road, Watford, Herts (92-25671). **THE SILK ROOM**. Until Sat 8 Oct: 7.45. Sat Mat: 4.45

RATTLE OF A SIMPLE MAN. From T 11 Oct: 7.45

QUEEN'S, Hornchurch, Essex (49-3333). **MACBETH**. 8.0. Th Mat: 3.0. Sat: 5.0, 8.15 (not Mon)

QUESTORS, Mattock Lane, Ealing, W5 (EAL 0011). **A SCENT OF FLOWERS**. Sat 8, Sun 9, T 11, W 12 Oct: 7.45

RICHMOND, The Green, Richmond (RIC 0088). **LET SLEEPING WIVES LIE**. 7.45. Sat: 5.30, 8.15

TOWER, Canonbury Place, N1 (CAN 5111). **THE WALTZ OF THE TROADORS**. F 7-Sun 9, W 12 Oct: 7.30

THEATRE ROYAL, Windsor, Berks (95-61107). **A SEVERED HEAD**. M, W, Th: 7.30. T & F: 8.0. Th Mat: 2.30. Sat: 4.45, 8.0

WIMBLEDON, SW19 (WIM 5211). **SHOOTING PARTY**, with Nicholas Parsons, Jimmy Thompson, Nicolette Roeg. Until Sat 8 Oct: 7.30. Th Mat: 2.30. Sat: 5.0, 8.15

OUT OF TOWN

BRIGHTON THEATRE ROYAL, Sussex (0273-28488). From M 10 Oct: **SHOOTING PARTY**. Author: Ian Stuart Black. Dir: Charles Ross. Cast: Nicholas Parsons, Jimmy Thompson, Geoffrey Sumner, Jeremy Hawk, Nicolette Roeg, Claire Gordon. 7.45

LEATHERHEAD Theatre Club, High Street, Leatherhead, Surrey (537-2852). **THE OTHERS**. Author: Richard Lortz. Dir: Robert Cartland. Cast: Eric Flynn, Toby Robins. Two people drifting apart are caught up in the strange atmosphere of a remote house. World première. 7.30. Sat Mat: 4.0

NOTTINGHAM PLAYHOUSE, Wellington Circus, Nottingham (0602-45671). Th 6, Sat 8 Oct: **HEDDA GABLER**. Author: Ibsen. Dir: Ronald Magill. Cast: Ursula Smith, Harold Innocent, David Neal. 7.30. Sat Mat: 3.0

F 7 Oct: **JULIUS CAESAR**. Dirs: John Neville, Michael Rudman. Cast:



Tessa Wyatt plays the young modiste Germaine in "The Swallows," now at the New Arts Theatre after successes in Paris and Edinburgh.

John Turner, Harold Innocent, David Neal. 7.30

W 12 Oct: **ANTONY AND CLEOPATRA**. Dirs: John Neville, Michael Rudman. Cast: Barbara Jefford, John Turner, John Shrapnel. 7.30

OXFORD PLAYHOUSE, Beaumont Street, Oxford (0092-47133). **THE HOMECOMING**. Author: Pinter. Dir: Minos Valanakos. Cast: James Grout. 7.45. Sat: 5.0, 8.15

ROYAL SHAKESPEARE THEATRE, Stratford-upon-Avon, Warwickshire (0789-2271). Th 6, F 7 Oct: **HAMLET**. Further chances to see David Warner's contemporary interpretation and Peter Hall's exciting production. Th: 2.0, F: 7.30

Th 6 Oct: **THE REVENGER'S TRAGEDY**, by Tourneur. Dir: Trevor Nunn. Cast: Ian Richardson, Brenda Bruce. 7.30

Sat 8 Oct: **HENRY V**. The stature of Ian Holm's performance far exceeds his lack of inches. 7.30

Sat 8, M 10, T 11 Oct: **TWELFTH NIGHT**. Diana Rigg assumes boy's clothes as Viola in Clifford Williams's aromatic production. 7.30. Sat: 2.0

W 12 Oct: **HENRY IV, PART I**. 2.0. **HENRY IV, PART II**. 7.30



Barry Justice is the rich young man who finds himself dominated by his manservant in "The Servant" at the Yvonne Arnaud, Guildford

YVONNE ARNAUD THEATRE, Millbrook, Guildford, Surrey (0483-60191). **THE SERVANT**, by Robin Maughan. Dir: Ronald Hayman. Cast: Barry Justice, Peter Wynyard, Edina Ronay. 7.45. Th Mat: 2.30. Sat: 5.0, 8.0

REPERTORY

ENGLISH STAGE COMPANY, Royal Court, Sloane Square, SW1 (SLO 1745). **THREE MEN FOR COLVERTON**. Author: David Cregan. Dir: Desmond O'Donovan. Sex and religion in a backward Midland community. 7.30. Sat Mat: 3.0

NATIONAL THEATRE COMPANY, Queen's Theatre, Shaftesbury Avenue, W1 (REG 1166). Th 6 Oct: **THE ROYAL HUNT OF THE SUN**. Peter Shaffer's epic treatment of the Spanish conquest of Peru. 7.30 (ends 10.30)

Fri 7 & Sat 8 Oct: **A BOND HONoured** by Osborne and **BLACK COMEDY** by Shaffer. The most controversial play of recent months paired with the funniest. 7.30 (ends 10.15). Sat Mat: 2.15 (ends 5.0)

OLD VIC, Waterloo Road, SE1 (WAT 7616). Th 6 Oct: **LOVE FOR LOVE**. Peter Wood's golden production of Congreve's flawed classic. 2.15 (ends 5.0). 7.30 (ends 10.15)
F 7, Sat 8 Oct: **JUNO AND THE PAYCOCK**. Olivier directs Sean O'Casey's comedy-flecked melodrama. 7.30 (ends 10.0). Sat Mats: 2.15 (ends 4.45)

T 11 Oct: **TRELAWNY OF THE "WELLS"**. Pinero's touching backstage story. 7.30 (ends 10.15)
W 12 Oct: Not available for Public Booking

ROYAL SHAKESPEARE COMPANY, Aldwych, Strand, WC2 (TEM 6404). Th 6 Oct: **DAYS IN THE TREES** by Marguerite Duras. Peggy Ashcroft in virtuoso performance. 8.0 (ends 10.5)

F 7 & Sat 8 Oct: **THE METEOR** by Dürrenmatt. Patrick Magee as a twice-resurrected man. 2.30 (ends 4.30). 8.0 (ends 10.0)

Theatre then closed until Th 13 Oct

FILMS

A steady, relentless pursuit at a ruthless pace has been the theme of a number of successful films, many of them gangland dramas. In *The Naked Prey* (A, Plaza, Piccadilly Circus, currently), the setting is transferred from Chicago to Africa. The hoods are native tribesmen, and white hunter Cornel Wilde is the goodie on the run, sole survivor of an 1840 safari whose piggish leader has (with incredible myopia) violently rejected the natives' trifling terms for safe conduct through the jungle.

No jungle film this, though, but a chase and fight for survival rolled into one, assuming an allegorical trend given savage point by illustrations of bird killing snake, lion killing wildebeest, and by comparing the ease with which the natives catch meat with the difficulty Wilde has in capturing even game birds for food. Wilde, given a slim chance at saving his life because of his earlier sympathy for the tribe, hangs on by his sweat-glands in the desert scrub, in a game that can only be described as forty-forty-for-keeps.

The ending doesn't quite bring about as shattering a

Cacoyannis' futuristic comedy, "The Day the Fish Came Out," stars Tom Courtenay.

conclusion as one might have expected, and Wilde, who directed as well, doesn't always make this brutal hide-and-seek as sharp as it might be. But, for those who seek something away from the beaten path, this one's worth a view.

● I'd wager that the 16th century Irish would catch Mr Walt Disney a considerable clout over the head with their shillelaghs if they could see his depiction of them in *The Fighting Prince of Donegal* (U, Prince Charles, Leicester Place, currently). This is, indeed, hilarious historical pantomime, with the Irish as the blundering, inept broker's men, trying to turf the English off their native soil. They're led by Peter McNery as the Prince, Red Hugh, who uses his fine, strong voice to good effect when given the chance, but on some occasions seems to be sending up the script. He and heroine Susan Hampshire do share one very touching love scene, about the film's only believable moment.

● ● Two new books on the cinema, *The Child Stars* by Norman J Zierold (Macdonald, 25s) and *The Academy Awards: a Pictorial History* by Paul Michael (Allen and Unwin, 45s), both concentrate almost wholly on Hollywood, are both superficially fascinating, and both prove better to browse through than to read from cover to cover.

david quinlan

OPENING

AN AUTUMN AFTERNOON (A). The problems of middle-class life are examined by one of the great masters of the cinema, Japanese director Yasujiro Ozu. A widower decides it is time he found a husband for his daughter. Ozu's style is a highly personal one, witty, yet conveying a deeply emotional quality. (Chishu Ryu, Shima Iwashita. 110 min.) *Academy Two, Oxford Street.* GER 5129. Opens 6 Oct

BEAU GESTE (A). The old P C Wren story of the Foreign Legion, adapted once more on to film, but this time in TechniScope, and having lost most of its former charm. Beau and his brother John are no longer English, but American, and the accent is on the savagery of the sergeant, enthusiastically played by Telly Savalas. Direction and screenplay by Douglas Heyes. (Guy Stockwell, Doug McClure. Col. 104 min.) With: *Madame X (A).* Leicester Square Theatre. WHI 5252. Opens 6 Oct

THE BIBLE . . . IN THE BEGINNING (U). The much publicised and long-awaited Dino De Laurentiis production, which has ended up covering from the Creation to the story of Abraham and Isaac. John Huston's direction is uneven, but the Noah sequence, in which he himself plays Noah, is quite delightful and amusing, though the animals really steal the show. (Michael Parks, Ulla Bergryd, Richard Harris, Stephen Boyd, George C Scott, Ava Gardner, Peter O'Toole. Col. Cinerama. 177 min.) *Coliseum Cinerama, St Martin's Lane.* TEM 3161. British première 6 Oct. Opens to the public 7 Oct

GOAL! WORLD CUP 1966 (U). The screen record of the complete 1966 World Cup series, in Technicolor and TechniScope, directed by Abidine Dino and Ross Devonish. Over 100 cameras were used to capture the excitement of the whole proceedings. Sports writer Brian Glanville wrote the commentary, which is narrated by Nigel Patrick. (Col. 100 min.) *Columbia, Shaftesbury Avenue.* REG 5414. World première 5 Oct. Opens to the public 6 Oct

THE IDOL (X). A rambling, and supposedly significant piece, about an American art student in London, who becomes involved in an affair with his friend's mother. Jennifer Jones makes a come-back as the mother, and Michael Parks is the student. London locations are pleasant enough. (John Leyton, Jennifer Hilary. Dir: Daniel Petrie. 111 min.) *Plaza, Piccadilly Circus.* WHI 8944. Opens 6 Oct

WEST END

AFTER THE FOX (U). Peter Sellers and his gang assume the guise of a film crew to smuggle in a cargo of stolen gold under police protection. (Britt Ekland, Victor Mature, Akim Tamiroff. Col. 102 min.) *Odeon, Leicester Square.* WHI 6111. 1.45, 4.10, 6.40, 9.5. Sat only: 11 pm. Sun: 3.35, 6.0, 8.25. Ends 19 Oct

THE BLUE MAX (A). George Peppard plays an unscrupulous German flier, prepared to do anything to gain the Blue Max, the most coveted medal in the Kaiser's air force. A certain winner with aviation fanatics. (James Mason, Ursula Andress. Col. 155 min.)

Metropole, Victoria. VIC 4673. 2.30, 8.0. Sun: 4.0, 8.0

DARLING . . . (X). Director John Schlesinger attempts to lay bare the decadence of contemporary life but succeeds only in a misplaced and rather aimless bitterness. (Julie Christie, Dirk Bogarde, Laurence Harvey. 127 min.) *Windmill, Great Windmill Street.* GER 7413. 1.0, 3.33, 6.8, 8.45. Sat only: 11 pm. Sun: 4.0, 6.33, 9.8

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel, directed by David Lean. Omar Sharif smoulders as Yuri Zhivago, and Julie Christie is unforgettable as Lara. Good entertainment. (Geraldine Chaplin, Tom Courtenay, Alec Guinness. Col. 193 min.) *Empire, Leicester Square.* GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

FANTASTIC VOYAGE (A). Totally incredible science-fiction, with dialogue that's half-moralising, half-comic. But it has some weirdly beautiful sets. (Stephen Boyd, Raquel Welch, Donald Pleasence. Col. 104 min.) *Carlton, Haymarket.* WHI 3711. 1.10, 3.46, 6.22, 9.0. Sat only: 12.8 am. Sun: 3.46, 6.22, 9.0

THE FIGHTING PRINCE OF DONEGAL (U). A fairly typical Walt Disney production, abounding in action and colour, with little characterisation or subtlety in presentation. (Peter McNery, Susan Hampshire. Col. 104 min.) *Prince Charles, Leicester Place.* GER 8181. 1.35, 4.5, 6.40, 9.13. Sun: 2.0, 4.20, 6.48, 9.19

THE GROUP (X). Nostalgic but lumpy saga of eight college girls and their careers. Set in the '30s. (Candice Bergen, Elizabeth Hartman, Joan Hackett, Shirley Knight. Col. 146 min.) *London Pavilion, Piccadilly Circus.* GER 2982. 10.40, 1.40, 4.45, 8.5. Sun: 4.25, 7.35

HOW TO STEAL A MILLION (U). William Wyler's first comedy since *Roman Holiday*, with Audrey Hepburn delicious as an art thief bent on acquiring a Cellini nude, and Peter O'Toole an elegant detective who becomes her partner in crime. (Col. 123 min.) *Rialto, Coventry Street.* GER 3488. 1.18, 3.44, 6.10, 8.36. Sat only: 11.33 pm. Sun: 3.28, 5.57, 8.27

KHARTOUM (U). Colossal battle scenes and an all-star cast have been added to strict historical accuracy. Charlton Heston plays General Gordon and Laurence Olivier the Mahdi. (Ralph Richardson, Richard Johnson. Col. Cinerama. 130 min.) *Casino, Old Compton Street.* GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.45. Sun: 4.30, 7.50

THE LIQUIDATOR (A). Variation on the espionage theme, but the low-comedy dialogue gives Rod Taylor and Trevor Howard very little chance to make anything of such unsuitable surroundings. The girls are woefully weak. (Col. 104 min.) *Ritz, Leicester Square.* GER 1234. 12.30, 2.40, 4.50, 7.0, 9.10. Sat only: 11.36 pm. Sun: 2.30, 4.40, 6.50, 9.0. *Jacey, Marble Arch.* MAY 6396. 12.44, 3.16, 5.48, 8.20. Sun: 3.30, 5.52, 8.24

MONDO CANE No 2 (X). Gualtiero Jacopetti's successor to his first collection of the world's savageries. (Col. 95 min.) *Berkeley, Tottenham Court Road.* MUS 8150

MY FAIR LADY (U). Rex Harrison carries the film along in commanding style, with Audrey Hepburn as a spirited, though rather inadequate Liza. Great vitality, but played just a little too safe.

(Stanley Holloway, Wilfrid Hyde White. Col. 185 min.) *Studio One, Oxford Street.* GER 3300. 1.0, 4.30, 8.0. Sun: 3.40, 7.0

OTHELLO (U). Faithful record of the National Theatre production, with Laurence Olivier giving a performance that salutes greatness as the Moor. (Maggie Smith, Frank Finlay. Col. 170 min.) *Odeon, Haymarket.* WHI 2738. 2.30, 7.30. Sat: 12.30, 4.5, 7.45. Sun: 4.30, 8.0. Ends 12 Oct

SEE YOU IN HELL, DARLING (X). Grim-faced story about Stephen Rojack, a television personality, played by Stuart Whitman, and the violent and sordid tangle into which he is drawn. Directed with little flair; a collection of mediocre performances, and Eleanor Parker, as the wife, really hamming it up. (Janet Leigh, Barry Sullivan, Lloyd Nolan, Susan Denberg. Col. 103 min.) With: *Chamber of Horrors (X).* Pgm: 12.35, 3.55, 7.20. Sat only: 11 pm. Sun: 3.30, 7.0. *Werner, Leicester Square.* GER 3423

THE SIGN OF LEO (U). Disquieting film with a simple theme. A young musician (Jess Hahn), learning he is heir to his aunt's estate, borrows large sums of money, only to find it is all a hoax; and he is left living the life of a tramp. (Michèle Girardon. Dir: Eric Rohmer. 83 min.) *Academy One, Oxford Street.* GER 2981. 1.0, 3.50, 6.40, 9.35. Sun: 6.20, 9.10

THE SLEEPING CAR MURDERERS (X). A good old-fashioned thriller. Simone Signoret, as a down-and-out actress, and Yves Montand, as the police inspector, give immaculate performances. (92 min.) With: *Une Femme Mariée (X).* *La Continentale, Tottenham Court Road.* MUS 4193. *Paris-Pullman, Dayton Gardens.* FRE 5898

THE SOUND OF MUSIC (U). Hosts of children and singing nuns. Christopher Plummer is the somewhat authoritarian father of the brood and Julie Andrews another wholesome governess. (Col. Todd-AO. 170 min.) *Compton, Tottenham Court Road.* MUS 2176. 2.30, 8.0. Sun: 4.30, 8.0

THE TEN COMMANDMENTS (U). A revival of Cecil B de Mille's lavish pseudo-marathon. Much reverence but little historical sense. Extras by the thousand. (Charlton Heston, Yul Brynner, Yvonne de Carlo. Col. 219 min.) *Astoria, Charing Cross Road.* GER 5385. 2.0, 7.0. Sun: 6.0. Ends 1 Nov

THE WAR GAME (X). An imaginary nuclear attack on Britain, written and produced (for BBC television) by Peter Watkins. (50 min.) With: *Four in the Morning (X).* *Classic, Piccadilly Circus.* GER 2380. Pgm: 12.15, 1.5, 3.35, 6.5, 8.35. Sat only: 11.15 pm. Sun: 12.45, 3.10, 5.40, 8.10

THE WAR IS OVER (X). Alain Resnais's latest investigation into the past and present, which caused such controversy when shown at Cannes. A veteran of the Spanish Civil War (Yves Montand), dwells on the effect the past has had on him. (Ingrid Thulin. 121 min.) *Cameo-Poly, Upper Regent Street.* LAN 1744. 1.10, 3.30, 6.0, 8.30. Sun: 3.45, 6.10, 8.30

WHO'S AFRAID OF VIRGINIA WOOLF? (X). A middle-aged couple engage in violent, utterly destructive quarrels, in which they ruthlessly tear at one another's weaknesses. Well played by Elizabeth Taylor and Richard Burton. (George Segal, Sandy Dennis. 132 min.) *Curzon, Curzon Street.* GRO 3737. 12.50, 3.20, 5.55, 8.25. Fri & Sat only: 11 pm. Sun: 3.0, 5.30, 8.10

* Sunday programme differs

DISTRICT DIRECTORY

Baker Street Classic. 7, 29.
Belmont Essoldo. 21.
Brixton Classic. 2, 30.
Brixton Granada. 34.
Camberwell Grand. 10, 40.
Charing Cross Road Jacey. 28.
Chelsea Classic. 19, 24.
Chelsea Essoldo. 1, 18.
Croydon Classic. 41, 44.
Dalston Classic. 36, 39.
East Ham Odeon. 55.
Edgware Road ABC. 52.
Edgware Road Gala Royal, 13.
Eltham Hill Gaumont. 10.
Finchley Rex. 9.
Fulham Road ABC. 52.
Golders Green Ionic. 6, 43.
Hackney Essoldo. 10, 37.
Hammersmith Broadway. 23.
Hampstead Everyman. 20, 22.
Harringay Curzon. 15.
Harrow Road Prince of Wales. 27.
Hendon Gala. 45.
Hendon Gaumont. 23.
Highams Park Regal. 15.
Kilburn Classic. 17.
Kilburn Grange. 55.
Kingston Odeon. 31.
Notting Hill Classic. 12, 16.
Oxford Street Cinephone. 26.
Piccadilly Jacey. 38.
Praed Street Classic. 35.
Putney Globe. 13.
Queensbury Essoldo. 46, 51.
Raynes Park Rialto. 8, 14.
South Harrow Odeon. 47.
Southfields Plaza. 11, 51.
Stepney Odeon. 42, 48.
Stockwell Classic. 50.
Stoke Newington Coliseum. 13, 33.
Tooting Astoria. 10.
Tooting Classic. 49.
Tottenham Palace. 55.
Victoria Biograph. 3, 32.
Victoria Cameo. 5, 25.
Waterloo Station Classic. 50.
Watford Carlton. 53.
Watford Essoldo. 52.
Watford Odeon. 54.
Westbourne Grove International Film Theatre. 4.

ADVENTURE

1 The Great Wall (A). Shintaro Katsu. Until Sat: Chelsea Essoldo
2 The Rebel Gladiators (U). Dan Vad. Mon. four days: Brixton Classic. With: Sign of the Pagan (U)
3 Samson in King Solomon's Mines (U). Reg Park. Until Sat: Victoria Biograph

COMEDIES

4 Alfie (X). Michael Caine. Until Sat: Westbourne Grove International Film Theatre. With: The Love Goddesses (X)
5 Battle of the Sexes (U). Peter Sellers. Until Sat: Victoria Cameo
6 Casanova '70 (X). Marcello Mastroianni. Until Sat: Golders Green Ionic
7 Divorce Italian Style (X). Marcello Mastroianni. Fri. seven days: Baker Street Classic. Late show Sat 11.15 pm
8 Glass Bottom Boat (U). Doris Day. Rod Taylor. Sun. four days: Raynes Park Rialto
9 The Great Race (U). Tony Curtis. Jack Lemmon. Fri. seven days: Finchley Rex
10 Heavens Above! (A). Peter Sellers. Until Sat: Tooting Astoria. Fri. seven days: Eltham Hill Gaumont. Sun. seven days: Hackney Essoldo. Mon. six days: Camberwell Grand. With: Wrong Arm of the Law (U)
11 Morgan, A Suitable Case For Treatment (A). Vanessa Redgrave. David Warner. Until Sat: Southfields Plaza
12 Old Man Motor Car (U). Raymond Bussières. Fri. 7 Oct, 11.15 pm only: Notting Hill Classic
13 Tom Jones (X). Edgware Road Gala. Royal. Fri. seven days:

ABC RELEASE NORTH



From Fri: KALEIDOSCOPE (U). Consciously trendy, flimsy story of the affair between an American gambler (Warren Beatty) and the owner of a fashionable Chelsea boutique (Susanah York - above -) and the system he devises for winning a fortune at cards. Quite fun in its way. (Clive Revill, Eric Porter. Dir: Jack Smight. Col. 93 min.) With: Who Killed The Cat? (U). Ends Th 13 Oct.

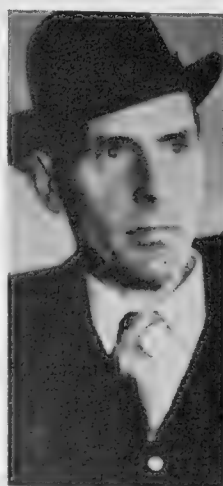
Putney Globe. Sun. seven days: Stoke Newington Coliseum. With: Never on Sunday (X)

14 Walk, Don't Run (U). Cary Grant. Until Sat: Raynes Park Rialto
15 The Wrong Box (U). John Mills. Ralph Richardson. Until Sat: Harringay Curzon, Highams Park Regal
16 Yesterday, Today & Tomorrow (X) Marcello Mastroianni, Sophia Loren. Fri. seven days: Notting Hill Classic

DRAMA

17 The Cardinal (A). Tom Tryon. Fri. seven days: Kilburn Classic
18 Diary of a Chambermaid (X). Jeanne Moreau. Sun. seven days: Chelsea Essoldo. With: Please, Not Now (X)
19 La Dolce Vita (X) Marcello Mastroianni, Anouk Almée. Fri. seven days: Chelsea Classic. Late show Sat 11.15 pm
20 Une Femme Mariée (X). Macha Meril. Until Sun: Hampstead Everyman
21 Golia (X). Mireille Darc. Until Sat: Belmont Essoldo
22 Hiroshima Mon Amour (X). Emmanuele Riva, Eiji Okada. Mon. seven days: Hampstead Everyman
23 It Happened Here (A). Sebastian Shaw. Fri. seven days: Hammersmith Broadway, Hendon Gaumont. With: Sergeants 3 (U): Hammersmith. With: Hound of the Baskervilles (A): Hendon
24 Ivan the Terrible (A). Dir: Sergel Eisenstein. Fri 7 Oct, 11.15 pm only: Chelsea Classic
25 Look Back in Anger (X). Richard Burton. Sun. four days: Victoria Cameo
26 The Possessed (X). Virna Lisi, Philippe Leroy. Oxford Street Cinephone
27 Small World of Sammy Lee (X). Anthony Newley. Fri. seven days: Harrow Road Prince of Wales
28 To Love (X). Zbigniew Cybulski. Harriet Andersson. Charing Cross Road Jacey
29 Viridiana (X). Sylvia Pinal. Fri 7 Oct, 11.15 pm only: Baker Street Classic
30 What Price Glory? (A). James Cagney. Fri. three days: Brixton Classic

ABC RELEASE SOUTH



From Fri: THE LIQUIDATOR (A). Variation on the espionage theme, but the low-comedy dialogue gives Rod Taylor and Trevor Howard very little chance to make anything of such subtle surroundings. The girls are woefully weak. (Jill St John, Akim Tamiroff, Eric Sykes - above - David Tomlinson. Dir: Jack Cardiff. Col. 104 min.) With: Gunfighters of Casa Grande (A). Ends Th 13 Oct.

HORROR

31 The Black Scorpion (X). Richard Denning. Fri. seven days: Kingston Odeon. With: Macabre (X)
32 The Gorgon (X). Peter Cushing, Christopher Lee. Mon. three days: Victoria Biograph
33 The Projected Man (X). Bryant Haliday, Mary Peach. Until Sat: Stoke Newington Coliseum
34 Tarantula (X). John Agar, Mara Corday. Mon. five days: Brixton Granada. With: Frankenstein Meets the Wolf Man (X)
35 The Thing from Another World (X). Kenneth Tobey. Fri. seven days: Praed Street Classic. With: King Kong (A)

MUSICALS

36 Bye-bye Birdie (U). Dick Van Dyke, Janet Leigh. Mon. four days: Dalston Classic
37 Jailhouse Rock (U). Elvis Presley. Until Sat: Hackney Essoldo. With: The Sheepman (U)
38 The Kinky Darlings (X). Piccadilly Jacey. With: Image of Love (X)

THRILLERS

39 Al Capone (A). Rod Steiger. Fri. three days: Dalston Classic
40 Dr No (A). Sean Connery. Until Sat: Camberwell Grand
41 Notorious (A). Ingrid Bergman, Cary Grant. Fri. three days: Croydon Classic. With: Stolen Hours (U)
42 One Spy Too Many (U). Robert Vaughn, David McCallum. Fri. three days: Stepney Odeon
43 Our Man Flint (A). James Coburn, Gila Golan. Sun. seven days: Golders Green Ionic. With: Tender is the Night (A)
44 The Paradine Case (A). Gregory Peck. Mon. four days: Croydon Classic. With: Back to God's Country (A)
45 A Trap for Cinderella (X). Dany Carrel. Until Sat: Hendon Gala

WAR

46 Cast a Giant Shadow (A). Kirk Douglas, Senta Berger. Sun. six

RANK RELEASE NORTH



From Fri: THE CHASE (X). Supposedly an indictment of small-town intolerance and hypocrisy, set in Texas, directed by Arthur Penn. A young man (Robert Redford) breaks jail, becomes a murder suspect and the object of mob violence. Marlon Brando is utterly convincing as the sheriff, but the plot is novelettish. (Jane Fonda - above - James Fox. Col. 134 min.) With: Let's Laugh (U). Ends Th 13 Oct.

RANK RELEASE SOUTH



From Fri: TORN CURTAIN (A). Hitchcock's 50th film, in which an American scientist (Paul Newman - above -) fakes defection to East Germany to discover a Communist defence secret. But the Hitchcock flair for suspense wears a little thin in places. Rather a disappointment. Julie Andrews is lamentably miscast. (Lila Kedrova. Col. 128 min.) Full supporting programme. Ends Th 13 Oct.

days (closed Mon): Queensbury Essoldo

47 The Enemy Below (U). Robert Mitchum. Fri. seven days: South Harrow Odeon. With: Broken Lance (U)
48 Lost Command (A). Anthony Quinn, Alain Delon. Mon. four days: Stepney Odeon
49 The War Game (X). Dir: Peter Watkins. Fri. seven days: Tooting Classic. With: Four in the Morning (X)

WESTERNS

50 The Magnificent Seven (U). Yul Brynner, Steve McQueen. Fri. seven days: Stockwell Classic, Waterloo Station Classic (evenings only)
51 Nevada Smith (A). Steve McQueen. Sun. six days (closed Tues): Southfields Plaza. Until Sat: Queensbury Essoldo

PRE-RELEASE

52 Battle of the Bulge (A). Robert Shaw, Henry Fonda. Fri. seven days: Edgware Road ABC, Fulham Road ABC, Watford Essoldo
53 California Holiday (U). Elvis Presley. Fri. seven days: Watford Carlton
54 Fantastic Voyage (A). Stephen Boyd, Raquel Welch. Fri. seven days: Watford Odeon
55 Goal! World Cup 1966 (U). Fri. seven days: East Ham Odeon, Kilburn Grange, Tottenham Palace

FILMS IN FLIGHT

AIR FRANCE. Westbound. From 12 Oct: to New York: Les Parapluies de Cherbourg (Catherine Deneuve, Anne Vernon). To Los Angeles and Montreal: Moment to Moment (Jean Seberg, Honor Blackman). To Washington: A Man Could Get Killed (James Garner, Melina Mercouri)
PAN-AM. Westbound. Until 31 Oct: Lady L (Sophia Loren, Paul Newman, David Niven). Eastbound: The Glass Bottom Boat (Doris Day)
TWA. All flights. Until 8 Oct: The Ugly Dachshund (Dean Jones, Suzanne Pleshette). From 9 Oct: Stop the World I Want to Get Off (Millicent Martin, Tony Tanner)

GALLERIES

I am sure that one of the reasons that I have not yet become, in the true sense of the term, a book-collector is that so far I have kept clear of bookmen's catalogues. Their compilers are masters of the cryptic description and the soft sell, and it is difficult to resist adjectives that expand in the mind of the reader like Japanese water-flowers in a glass of water. Even the properly advertised faults can sound like attractive virtues; "spine repaired" suggests, in their context, as if loving care had been lavished on preserving the item until you personally could offer it a kind home. And when a book comes close to perfection the subtle line extends . . . "First French edition, original vellum, gilt, silk ties, uncut, 4to," a gift surely, a veritable gift, at £17 10s.

I am not surprised that such things are sold unseen by letter, 'phone or cable. I am surprised, though, to find how far the same system may work for prints, drawings, watercolours and small, but not negligible, objects of antique and modern virtue. Collectors

The winter exhibition at Heim, in November, includes major Spanish works.

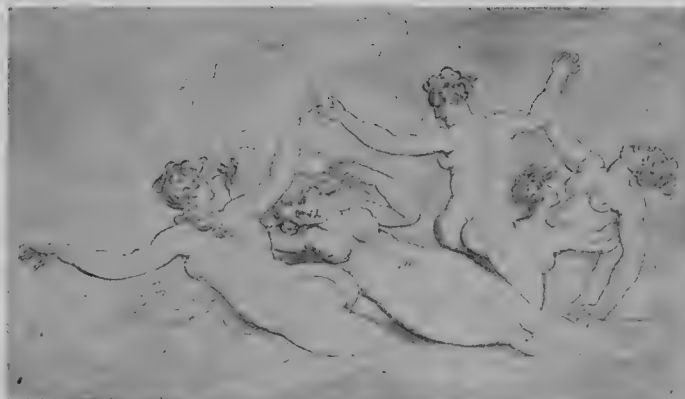
tend to specialise in a narrow area and come to know enough about their particular market to judge probabilities. But, short of the millionaire investment type market, I have always assumed that artistic quality was what counted, the urge to possess arising directly through seeing something one liked.

Nevertheless, the idea works. For example, the Folio Society Ltd, which has recently reformed its Collectors' Corner into a new company gallery now known as Folio Fine Art, also runs a monthly catalogue. This may include drawings, watercolours, prints, antiquities; maps, rare books, letters and so on; September's issue numbered 376 items.

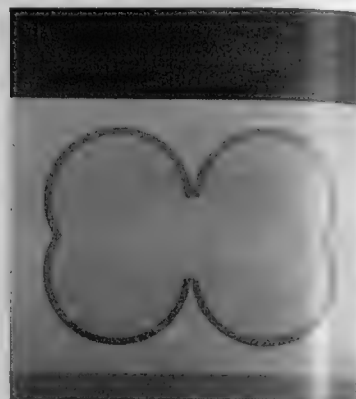
Nothing is sold before a given time on a given day and, with letters and telegrams shuffled, and a secretary poised by the 'phone, the atmosphere in the office must be something like a football club with Cup Final tickets. A similar system of purchase and dispatch is available for the gallery exhibitions which have their own catalogue.

It goes without saying that such catalogues are as accurate and informed as they are enchanting and persuasive, and, with their unequivocally marked prices, they give a lead to those galleries that hide their prices under tickets marked X, Y and Z.

keith sutton



Left: "Nymphs" by Thomas Rowlandson at Folio Fine Art. Right: "Green around Violet" by Roy Conn at Rowan.



OPENING

ARLIE, John Whibley, 60 George Street, W1. WEL 5651. American artist's 2nd solo exhibition, recent oils, fantasies, figures in landscapes. 11-29 Oct. M-F 10-5.30, Sat 10-1

BALLOT, Madden, 77 Duke Street, W1. HYD 5854. Pointillist and Impressionist. 6-26 Oct. M-F 10-6, Sat 10-1, Sun 10-6

ANITA BUCHERER, Portal, 16a Grafton Street, W1. HYD 0706. Fantasy paintings. 6-31 Oct. M-F 10-6, Sat 10-1

ROY CONN, Rowan, 25a Lowndes Street, SW1. BEL 3490. First solo exhibition. Paintings. 7-27 Oct. M-F 10-6, Sat 10-1

FOLIO FINE ART LTD, 6 Stratford Place, W1. HYD 9014. Master drawings and Luristan bronzes. 14-29 Oct. M-F 9.30-6.30, Sat 9.30-1

ANTHONY HILL, Kasmin, 118 New Bond Street, W1. MAY 2821. Recent constructions. 14 Oct-5 Nov. M-F 10-5.30, Sat 10-1

BEATRICE LYSSY, Everyman Foyer, Everyman Cinema, NW3. HAM 4071. Monotypes. 10 Oct-13 Nov. M-Sat 2-10, Sun 4.30-10.30

BERNARD KLENE, Kaplan, 6 Duke Street, St James, SW1. WHI 3665. Retrospective paintings. 11-29 Oct. M-F 10-6, Sat 10-1

KATE NICHOLSON, Marjorie Parr, 285 Kings Road, SW3. FLA 0768. Paintings of Greece. 11-29 Oct. Daily 9-5.30

CLARISSE LOXTON PEACOCK, O'Hana, 13 Carlos Place, W1. GRO 1562. Recent paintings, mainly still lifes. 12-29 Oct. M-F 9.30-6, Sat 9.30-1

SCOTTIE WILSON, Brook Street Gallery, 24 Brook Street, W1. HYD 1550. Retrospective exhibition. 13 Oct-Nov. M-F 10-6, Sat 10-1

WERTHMANN, Hamilton, 8 St George Street, W1. HYD 3196. Sculpture in stainless steel. 11 Oct-12 Nov. M-F 10-6, Sat 10-1

CURRENT

ROBERT ADAMS, Gimpel Fils, 50 South Molton Street, W1. MAY 3720. Recent sculpture. Until 29 Oct. M-F 10-5.45, Sat 10-1

AGNEW'S, 43 Old Bond Street, W1. MAY 6176. Peter De Wint loan exhibition in aid of Lincoln Cathedral Fabric. Until 29 Oct. Adm 2s 6d. Cat 5s. M-F 9.30-5.30, Sat 9.30-1

GILLIAN AYRES, Kasmin, 118 New Bond Street, W1. MAY 2821. New paintings and drawings. Until 8 Oct. M-F 10-5, Sat 10-1

ALEXANDER CALDER AND MOY KEIGHTLEY, ICA, 17 Dover Street, W1. GRO 6186. Drawings. Until 29 Oct. M-F 10-6, Sat 10-1

JEAN COCTEAU, WILLIAM SCOTT, HENRY MUNDY, Hanover, 32a St George Street, W1. MAY 0296. Cocteau—drawings in ink and crayon, 1920-25. Scott and Mundy—recent paintings. Until 22 Oct. M-F 10-5.30, Sat 10-1

JIM DINE, Robert Fraser, 69 Duke Street, W1. MAY 7196. Drawings 1960-66, photo dreams with Michael Cooper and "Tool Bow" screen-printed by Kelpa studios. Until 15 Oct. M-F 10-6, Sat 11-1

ASGER JORN, Arthur Tooth, 31 Bruton Street, W1. GRO 6741. Paintings and gouaches by leading member of COBRA group. Until 22 Oct. M-F 9.30-6, Sat 9.30-1

BRIAN KOETSER, 38 Duke Street, St. James, SW1. WHI 6309. Dutch, Flemish and Italian Old Master paintings. Until 16 Dec. M-F 10-6, Sat 10-1

LISSITSKY (1890-1941), Grosvenor, 28-29 Davies Street, W1. MAY 0891. First London show of famous Russian constructionist. Until 22 Oct. M-F 10-6, Sat 10-1

GEORGE MAYER MARTON (1893-1960), Crane Kalman, 178 Brompton Road, SW3. KEN 7566. Watercolours and graphics. Until 15 Oct. M-F 10-7, Sat 10-4

OLIVER MESSEL, Wright Hepburn, 10 Halkin Arcade, SW1. BEL 3486. Theatre Designs. Until 22 Oct. M 2-6, T-Sat 10-6

MOMPO, McRoberts and Tunnard, 34 Curzon Street, W1. GRO 3811.

SALE ROOMS

THURSDAY 6 OCTOBER

Fine English and foreign silver and plate. 11.0. Sotheby's
British Commonwealth Stamps. Probably the most valuable are a pair of 1932 Newfoundland, DO-X, \$1.50 on \$1, and a very fine horizontal pair of 1933 Balbao with \$4.50 on 73c. 1.30. H R Harmer
The finest collection of Toulouse-Lautrec lithographs and drawings still in private hands. The most outstanding is *Elles*, a set of 10 lithographs of women in a brothel, published in 1896. 11.0. Sotheby's
English and Continental furniture, eastern rugs and carpets. 11.0. Christie's

FRIDAY, 7 OCTOBER

Narrative and landscape paintings, including *The Critics* and *The Trio* by Lestrel. 11.0. Christie's
Tapestries, rugs, carpets, clocks and English furniture. 11.0. Sotheby's

MONDAY 10 OCTOBER

The Joyce Collection of Staffordshire portrait figures, English pottery and Delftware. 11.0. Christie's

First London show of Spanish artists. Until 29 Oct. M-F 10-5.30, Sat 10-1

HENRY MOORE AND GRAHAM SUTHERLAND, Marlborough Fine Art, 39 Old Bond Street, W1. MAY 5161. Moore: Shelter Sketchbook, 1940-42. Sutherland: watercolours and drawings, 1933-66. Until 5 Nov. M-F 10-5, Sat 10-1

GEORGES ROUAULT, Tate Gallery, Millbank, SW1. TAT 44-120. Paintings and drawings, including *The Old King*, clowns, prostitutes and religious paintings. Adm 5s 6d. Until 13 Nov. M-Sat 10-6, Sun 2-6, T & Th 10-8

ELLIOTT SEABROOK (1886-1950), Upper Grosvenor Gallery, 19 Upper Grosvenor Street, W1. HYD 3091. Memorial exhibition. Until 29 Oct. M-F 10-6, Sat 10-1

WADDINGTON, 2 Cork Street, W1. REG 1719. The Satorius Family: 18th century horse paintings. Until 29 Oct. M-F 10-6, Sat 10-1

PERMANENT

THOMAS CORAM FOUNDATION FOR CHILDREN (The Foundling Hospital), 40 Brunswick Square, WC1. BRU 1911. Pictures and art treasures, Hogarth, Gainsborough, Wilson, Reynolds, Roubilliac, historical documents and relics, etc., on view to public on Mondays and Fridays 10-12 and 2-4. Adm 1s, catalogue 2s 6d

TUESDAY 11 OCTOBER

A collection of English porcelain—Chelsea and Worcester of the First Period. 11.0. Sotheby's
Fine wines from private cellars. 11.0. Christie's
Enamels, snuff boxes and objects of vertu. 11.0. Sotheby's

WEDNESDAY 12 OCTOBER

Printed books, mostly 18th and 19th century. 10.30. Christie's
Old English silver of importance. 11.0. Christie's
18th and 19th century paintings and drawings, with works by Brakeleer, Percy, Shayer, Cox, Russell Flint and Ward. 11.0 and 2.30. Sotheby's

ADDRESSES AND VIEWING TIMES

Christie, Manson & Woods Ltd, King Street, SW1 (TRA 9060)—two or three days before sale. (Wine in vendors' cellars)

Sotheby & Co, 34 New Bond Street, W1 (HYD 7242)—at least two days before

H R Harmer Ltd, 41 New Bond Street, W1 (MAY 0218)—Tues, Wed, Thurs and Fri before, 10-5, Sat 10-12, day of sale 10-1

MUSIC

Everything about the Sadler's Wells *Orfeo* makes me want to cheer, starting with their having taken this 350-year-old opera into the repertoire at all. Anyone who still supposes that Monteverdi must, of chronological necessity, be a grey-bearded old square, who put costumed oratorios on the stage, needs stay only until that piercingly dramatic moment in Act II when the Messenger, breaking unceremoniously into Orpheus's lyrical strains, announces the death of Eurydice. Such basic strokes, the commonplace of *Orfeo*, seem to put Monteverdi two centuries ahead of his time.

The strange fact of musical history is that opera, far from pursuing a steady upward course towards *verismo*, reached an early peak and then fell into the limbo of 18th-century formalism. Whereas the elegant set-pieces and endless vocalisation of Handel's time seemed almost designed to destroy the meaning of the words, Monteverdi starts with the dramatic situations and

Raymond Leppard is working on a "lost" Monteverdi opera to add to "Orfeo," "Return of Ulysses," and "Coronation of Poppea."

builds a swiftly moving pattern of ensembles, solos, and duologues round them.

Even the musical conventions within which he worked - those stately progressions from key to key, stylised but richly satisfying, and that delightful, hiccuping ornament, the hocket - have more vitality than their successors of a century later.

The Wells version of *Orfeo* is the "realisation" by Raymond Leppard, who has taken the surviving melodic lines and instrumentation and elaborated his own, often virtuosic, score. How far he remains true to the spirit of the original, only Monteverdi scholars will know; for me, the total effect, and that of the Wells' presentation, is entirely convincing and all-of-a-piece. Frank Hauser's production, like the music itself, alternates brilliantly between gravely statuesque (but never static) groupings and semi-naturalistic exchanges.

Using the ballet as a living River Styx is a master-stroke. The part-abstract, part-symbolic designs of Yolanda Sonnabend admirably capture the pastoral atmosphere, though her conception of Hades is a bit lurid. Musically there are a few shortcomings, in the pit as well as on stage, but overall you would think the company had been studying Monteverdi half their lives.

richard last

OPERA

SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). Th 6 Oct: *THE BARBER OF SEVILLE*, Rossini. Conductor: Brydon, Principals: Coster, R Davies, Bowman, K Jones, Shilling, Mangin. 7.30
F 7, T 11 Oct: *FIDELIO*, Beethoven. Conductor: Braithwaite, Principals: Johnston, Fretwell, Dempsey, Remedios, Herinx, Garrard, Stannard. 7.30
Sat 8, W 12 Oct: *THE MARRIAGE OF FIGARO*, Mozart. Conductor: Bernardi. Principals: Curphey, Gale, Neville, Tinsley, Egerton, Gray, Herinx, McIntyre, Stannard. 7.30

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). W 12 Oct: *DAS RHEINGOLD*, Wagner. Conductor: Solti. Principals: Robson, Minton, Guy, Holm, Lanigan. 7.30

INTERNATIONAL STUDENTS' HOUSE, Great Portland Street, W1. M 10, T 11, W 12 Oct: Focus Opera Group. 8.0

CONCERTS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 6 Oct: London Philharmonic Orchestra, Chamber Ensemble and Choir, Highgate School Choir. Conductor: John Pritchard. Soloists: Heather Harper, Gerald English, John Shaw. 8.0

Sat 8 Oct: Ernest Read Orchestral Concert for Children, London Philharmonic Orchestra. Conductor: Muir Mathieson. 2.0

Sun 9 Oct: Georgie Fame, The Harry South Big Band, Tubby Hayes and Ronnie Scott. 3.0. London Philharmonic Orchestra. Conductor: John Pritchard. Soloist: Gina Bachauer, piano. 7.30.

T 11 Oct: Scottish National Orchestra. Conductor: Alexander Gibson. Soloist: Jaqueline du Pré, cello. 8.0

W 12 Oct: BBC Symphony Orchestra and Chorus. Conductor: Colin Davis. Soloists: Colin Davis, Heather Harper, John Holmes. 7.45

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). F 7 Oct: Herb Alpert and the Tijuana Brass. 7.30

Sun 9 Oct: Royal Philharmonic Orchestra. Conductor: Sir Malcolm Sargent. Soloist: David Oistrakh, violin

M 10 Oct: Festival of light and folk music of India in aid of Nehru Memorial Trust. 7.30

FAIRFIELD HALL, Croydon (CRO 9291). Th 6 Oct: London Mozart Players. Conductor: Harry Blech. Soloist: Manoug Parikian, violin. 7.45

VICTORIA & ALBERT MUSEUM, South Kensington, SW7 (KEN 6371). Sun 9 Oct: Bloomsbury Singers, Philomusica of London. Conductor: Peter Gellhorn. Soloists: Margery Field, Owen Brannigan, Adrian de Peyer. 7.30

RECITALS

WIGMORE HALL, Wigmore Street, W1 (WEL 2141). Th 6 Oct: Julian Bream, lute and guitar. 7.30

F 7 Oct: Robert Henry, piano. 7.30

Sat 8 Oct: Elvira Lobe, piano. 3.0. Alfred Brendel, piano. 7.30

Sun 9 Oct: David Wilde, piano. 3.0

M 10 Oct: Ilse Foerstel Bliss, harpsichord. 7.30

T 11 Oct: Raphael Sommer, cello, Paul Hamburger, piano. 7.30

W 12 Oct: Boise Memorial. Christopher Bunting, cello, Delme Bryn Jones, baritone, Valerie Tryon, piano, Jennifer Vyvyan, soprano, The Boise Trio. 7.30

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). F 7 Oct & M 10 Oct: Yehudi Menuhin, violin, Hephzibah Menuhin, piano. 8.0

W 12 Oct: Lionel Rogg, organ. 5.55

RECORDS

One of the major problems that affects the ordinary music-loving, non-specialist record-buyer is that of choice. The best-loved, most familiar items of classical music are re-recorded over and over again; sometimes there may be a choice of up to five versions of a single opera, or up to a dozen versions of something like the Tchaikovsky Piano Concerto

The problem is accentuated by the flood of cheap records on the market, many of which, though at an enticing price, are distinctly inferior, either in performance or production. The major record companies' re-issues of their own records on a cheap label are always a sound investment, and another label worth looking at is Supraphon in the Records for Pleasure series. The most expensive disc is 25s, and the product is reliable for those who want a good reproduction of a familiar work, but are not prepared to spend top-label prices. Some recent releases include the Czech Philharmonic playing *Operatic Overtures* (SUA 10590) and *Dvořák's 7th Symphony* (SUA 10647)

The overture collection includes the pleasant and familiar *Semiramis* (Rossini), *Euryanthe* (Weber) and *The Barber of Bagdad*

(Peter Cornelius), but also a rarity in Smetana's *The Secret* (or *Tajemství*)

The Elisabeth Schwarzkopf Song Book (SAX 5268. Col. stereo). Madam Schwarzkopf has probably one of the most refined voices of our age; her faults (if one dare suggest they may exist) are those of over-refinement, a sameness of attack, an unwillingness to go too far emotionally. But there is a great purity of tone, a beautiful line and a willingness to colour the words and mould the phrases. Here she records 21 songs, all gems, the cream of the *lieder* repertory, performed with taste and charm. An ideal late-night disc, not to say an object lesson to younger *lieder*-singers on how to be romantic and not arch, how to be witty and not coy, and how to illuminate a miniaturist art with the wideness of experience

Vivaldi: *The Four Seasons* (HMV Concert Classic. XLP 30058 mono.). Carlo Maria Giulini conducts the Philharmonia in what, for me, is the most joyous and instantly acceptable account of the work. Again it is a magical record for late-night listening, though there may be those who find Giulini's tremendous, incisive attack a touch insomniac

roger baker



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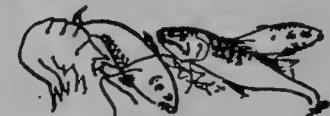
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By the time you read this I shall have become an honorary Caballero of the newly inaugurated Capitulo de Caballeros del Vino. This is an attempt by Spain's wine industry to match the French Chevaliers du Tastevin, and hence to bring greater glory and international renown to Spanish wines.

Stifling the ungenerous thought uttered by a taster last week that the way to do that is to improve your wines... I am (it's all in the future as I write) spending a weekend at Perelada Castle, about two hours' drive from Barcelona, on the Costa Brava.

This is a 14th century castle, now owned by Señor D Miguel Mateu Pla, a local wine grandee in an area which first produced wine as a Greek colony 2,000 years ago. About 60 Caballeros are to be invested, followed by a special banquet.

By way of preparing, I have been puffing around London's Spanish restaurants in my Quixotic way. My research was aimed at discovering an authentic Spanish cuisine, and comparing what we get here with what I eat each year on the Costa del Sol.

Spanish dishes

My holiday impressions suggested that Spanish cuisine hardly deserves the name. Paella and arroz dishes are just ways of serving rice, more or less (too often less) spicy and tasty. Fish is for greasing, battering to death and frying; and whoever heard of eating meat in Spain? If you're not fighting it, then it's Friday. Only the gazpacho could be relied on.

In London things are a little better, perhaps because London eaters are tougher-minded

about what they pay for than Europe's assorted tourists. But the uniqueness of Spanish food still seems to me something that I don't want too often. I could eat *suprême de volaille* in one guise or another every day for a month, such is the ingenuity of French cuisine. But really, is *merluza* or *mero* or *salmonetes* a dish to look forward to more than once a month? *Chanquetes*, well, maybe—smaller, tastier whitebait—but I've never seen that here. *Pez espada*—sword-fish to you—is unusual, but not a fish I would care to cry *touché* with too frequently.

All agony?

Will my trip to Perelada be all agony, therefore? Well, frankly, I doubt it. My fellow Caballeros and I have been promised such dishes as *pâté* of partridge flavoured with grapes and wine; and duckling roasted over flaming vine twigs. This is the high Spanish cuisine that we never get in London, and not very often over there either.

● I gather that a new Mexican restaurant, just opened near Baker Street, is to have recipes provided by the Mexican Ambassador's daughter. But from what I can gather in talking to the Viva Maria's proprietor, Ernesto Ceccarelli, stomachs get little variety down Mexico way. When you've said rice, pimientos and chile sauce—you've said it all. All I can add is the address: 6-8 Blandford Street, W1. Phone 935-6319. Eat every evening, from 6 pm until pretty late—last orders are around midnight or 12.30 am.

arthur pottersman

AROUND TOWN

EL BODEGON, 9 Park Walk, off Fulham Road, SW10 (FLA 1330). Lunch on Tuesday to Saturday from 12.30 to 2.30. Dinner Tuesday to Sunday from 7.30 to midnight (last orders), and during October only on Monday nights, too, for Motor Show people, etc. This pleasant place has just been done up by the ubiquitous Ken Moore, who has removed the old shindy-bodegon relics and introduced a more villagey-cum-homey-cum-intimate touch. This, incidentally, goes pleasantly with the very English Staffordshire ware. Overlooking possible confusion over pepper and salt (pepper out of the five-hole pot, salt out of the three-hole pot—there must be easier ways of telling them apart), the food was enjoyable here. *Gazpacho* at 5s came with all the little bits—diced tomato, cucumber, onion, bread—that make it fun; they take *paella* seriously enough only to include it at 24 hours' notice. So we had meat for once. Kidneys in *Jerez* were greatly liked. I found the *ternera sacromonte*—veal stuffed with pimientos, beans, bits of omelette—quite interesting. Carafe of wine, served nicely here in an earthen-

ware jug at 14 6d, is good and quite tidily-making. What a pity about the sweets, though! Coffee: OK. Service here is definitely good. Freddy and Antonio, the Spanish partners, and Pino, who comes from Venice (he'll be putting some Venetian dishes on soon), see to that. Average bill for two: from £4 to £4 10s. CREDIT CARDS: Barclay

VALENCIA, 1 Empress Approach, Lillie Road, SW6 (FUL 0039). Dinner is served every evening from 7.30 until 12. I must say that the very unpromising exterior yields to a faintly chilly but quite attractive décor inside, even though the wooden chairs are a mite hard on a motorshowman's big end. And here, oh! that canned music. The food is worth going out here for, but they really should do away with the sound effects. The first sherry is on the house, and after that anything goes. They vary the style, albeit illegibly, here by combining elements of French cuisine—garlic *mayonnaise* (very lasting!), *bechamel* sauce—with the Spanish collections. The *pâté* and fried artichokes were enjoyed, but I do think the *paella marinera* should have contained more fish; who needs all that rice? Sweets here include a Spanish *gâteau*—*brazo gitano*,

LONDON CHOICE

ANTOINE'S, French, 40 Charlotte Street, W1 (MUS 2817). Open Sun-Fri; closed Sat from 12-2.30 pm and 6-11 pm. Average bill for two, about £5. CREDIT CARDS: Diners

BENTLEY'S, English (fish only), 11-15 Swallow Street, W1 (REG 6210). Mon-Sat 11.30 am-3 pm, 5.30-11 pm (Sat 10.30). Last orders 10.45 (Sat 10.15). Average bill for two £2 10s-£5 10s. CREDIT CARDS: Diners, American Express

BLOOMS, Kosher, 90 Whitechapel High Street, E1 (BIS 6001), and Golder's Green Road, NW11 (SPE 1338). Mon-Thurs 11 am-10 pm, Fri 11 am-3 pm. Sun 11 am-11.30 pm. Average bill for two 35s. No credit cards

LA COLOMBINA D'ORO, Italian, 61 Dean Street, W1 (REG 4150, 6875). Open every day from 12-3 pm and 6 (Sundays 6.30) to 11.30 pm. Expect to pay about £4 for two. No credit cards

FUNG TSE YUAN, Chinese, 133 Wembley Park Road, Wembley (WEM 2391). Every day 11.30 am-3 pm and 6 pm-midnight. Three set menus at 25s, 30s and 35s, plus a number of celebrated set pieces. No credit cards, but LV's accepted **MAISON PRUNIER**, 72 St James's Street, SW1 (HYD 1373/4). Dinner and supper 5.45-11.30 pm, Sun 2-3 pm and 7-11.30 pm. Excellent fish restaurant. Very expensive, but pre-theatre supper (5.45-7 pm) only 27s 6d. CREDIT CARDS: Diners, Eurocard, American Express

PARKES, International, 4 Beauchamp Place, SW3 (KEN 1100). Dinner only 7.30-11.30 pm. £3 for a four-course table d'hôte meal. You must book well in advance. No credit cards

SCOTT'S, English, 18-20 Coventry Street, W1 (GER 7175). Dinner 6-11 pm. The fish dishes are probably best. Wines from 20s. CREDIT CARDS: Diners, American Express

VEERASWAMY'S, Indian, 99 Regent Street, W1 (REG 1407/3). Dinner 6-12 pm (Sunday 7-11.30 pm). Set lunch 18s 6d; set dinner 21s, and a brief list of à la carte main dishes costing up to about 17s. CREDIT CARDS: Diners, American Express, Eurocard

they call it. Dear old Spanish confectionery, all white flower, zarzipan, and oh! so sweet. There is a good banana fool, too. Their *carajillo* coffee comes with *fudador* brandy and costs 5s. The ordinary coffee proved undrinkable when I was there. Carafe wine at 12s 6d is best value of the week. Average bill for two should not exceed £3 15s. CREDIT CARDS: none

ANTONIO'S SPANISH RESTAURANT, 3 Long Acre, WC2 (TEM 7911, 9959). Open every day for dinner from 6 pm to 3 am; flamenco show, lasting 30 minutes, at 8.30, 9.30, 10.30 and 11.30. After midnight there is music for dancing. Not the most encouraging snazzy décor when you descend those stairs—rows of tables in almost refectory layout. Even, perhaps, a very Spanish feeling of age in the air, wooden dancing platform and all. Food here is slightly superior, perhaps thanks to the influence of the Banco de Bilbao, and other Spanish factors emanating from Covent Garden. A moderate, untangy *gazpacho*; but a pleasant *paella* whose saffroned rice was not too stickily heavy. Carafe wine 18s 6d. They serve coffee, but who needs it! Bill for two will probably run between £3 and £3 10s. CREDIT CARDS: Diners, American Express, Barclay

NIGHT OUT AND BEST BARS

CABARET

ANTONIO'S SPANISH RESTAURANT (TEM 7911), 3 Long Acre, 6 pm-3 am. Cabaret between 8.30 pm and midnight (currently El Tuto). Cover charge, service charge. Dinner about 25s plus wine

EDMUNDO ROS CLUB (REG 7675), 177 Regent Street, 8.30 pm-3.30 am. Cabaret 10.30 pm and 1 am. (Currently Los Zafros, The Islanders.) Membership 21s. Cover charge. Dinner about £2 plus wine. Dancing to two orchestras

EMBASSY (HYD 5275), 6 Old Bond Street, Bar from 6.30 pm. Restaurant 10.30 pm-4 am. Cabaret 1 am. Membership 2 gns. Cover charge. Dinner about 35s plus wine. Dancing to two bands

OMAR KHAYYAM (CIT 2660), 50 Cannon Street, 6 pm-2 am. Cabaret and belly dancing 9.30 pm and

midnight. Dinner about £2 plus wine. Dancing to three-piece band

POOR MILLIONAIRE (BIS 3311), 158 Bishopsgate. Reopens 10 Oct. 7.30 pm-2.30 am. Cabaret 9.30 pm. Dinner, dance and cabaret 2 gns (Sat 2½ gns). Service charge

SAVOY RESTAURANT (TEM 4343), Strand, 8 pm-2 am. Cabaret at midnight. (Until 8 Oct: Matt Monro.) Dinner, dance and cabaret 52s 6d. Dancing to Ian Stewart and his Sextet, Francisco Cavez and his Latin-American Rhythm

TALK OF THE TOWN (REG 5051), Hippodrome Corner, Leicester Square. Restaurant 8.15 pm-1.15 am. Cabaret 11 pm: Pearl Bailey. Dinner, dance and show, Mon-Fri 59s 6d, Sat 65s

YOUNGS (TEM 2322), West Street. Dancing floor 8 pm-2 am. Closed Sun. Cabaret, Sat 10 and 11.30 pm. Dinner/dancing 30s min. Dancing to three-piece band and vocalists

DINNER & DANCE

FIFTY-FIVE BAR AND RESTAURANT (GRO 1168 and HYD 2011), 55 Jermyn Street, 5.30 pm-3.30 am. Closed Sun. Cover charge. Dinner about £2. Dancing to Richard Bono's Trio 9.30 pm on

GATTOPARDO (WEL 5689), 29a James Street, 7 pm-3 am. Dinner about 50s inclusive. Closed Sun. Licence and dancing until 3 am

LA PALOMA (BAY 1910), 103 Westbourne Grove, 8 pm till midnight. Closed Mon. Membership 21s. Entrance fee. Dinner about 15s plus wine. Discotheque. Dancing to Los Caballeros

RIVER CLUB (VIC 1621), 129 Grosvenor Road, 5.30 pm-2 am. Membership 8 gns. Dinner 49s 6d. Cover charge. Roof garden bar

ROOF RESTAURANT (HYD 8000), Hilton Hotel, Park Lane. Bar 5.30-

11 pm (Mon-Sat); 7-10.30 pm (Sun). Restaurant 7 pm-1 am. (Closed Sun.). £23-£24 inclusive. Dancing to Judd Solo's Band

ROYAL GARDEN HOTEL (WES 8000), Kensington High Street. Royal Roof Restaurant. Dinner 7.30 pm-1 am. Closed Sun. About £4 plus wine. Three-piece band

THE STABLE (FRO 1203), 123 Cromwell Road, 7 pm-2.30 am. Closed Sun. Cover charge. About £3 inclusive. Piano 8-10.30 pm. Trio 10.30 pm-2.30 am

TIBERIO (MAY 3561), 22 Queen Street, W1, 7 pm-3 am. Cover charge. About 65s a head plus wine. Dancing to Olavo Vas and his Group

VILLA DEI CESARI (TAT 7453 and VIC 9872), 135 Grosvenor Road, 7.30 pm-2.30 am. Closed Mon. About £2 10s-£3 inclusive. Dancing to two bands

DISCOTHEQUES

BLAISE'S (KEN 6228), 121 Queen's Gate, 9 pm-2.30 am. Membership 2 gns. Entrance fee. A la carte from 17s 6d. Different live group every night. 12 Oct: Ike and Tina Turner. Gaming

CLUB EUROPA (HAM 5437), 251 Finchley Road, 8 pm-midnight. European Club. Membership 21s. Entrance fee. Food 10s-15s. Licensed till midnight

CROMWELLIAN (KNI 7258), 3 Cromwell Road, 8 pm-2.30 am. Membership 3 gns. Entrance fee. Grills up to 12s 6d. Groups

DOLLY'S (GRO 5927), 57 Jermyn Street, 10.30 pm-4 am. Closed Sun. Membership 5 gns. Cover charge. Grills

DOWNSTAIRS (MAY 7777), May

Fair Hotel, Berkeley Street, 10.30 pm-2.30 am. No membership. Entrance fee 10s (£at £1) includes snacks, sandwiches. Three bands

SADDLE ROOM (GRO 4994), 7 Hamilton Place, 10 pm-5 am. Closed Sun. Membership 22s 6d. Entrance fee. Short grills menu

SCOTCH OF ST JAMES'S (TRA 6109), 13 Mason's Yard, Duke Street, 10 pm-4 am. Membership 5 gns. Entrance fee for guests. Grills about £1. Resident groups. 7 & 8 Oct: The Paramounts

SIBYLLA'S (REG 7447), 9 Swallow Street, 10.30-4 am. Members only. Cover charge. Groups every night

WHISKY-A-GO-GO (GER 7676), 33/37 Wardour Street, 8 pm-3 am. Membership 21s (men), 10s 6d (ladies). Entrance fee. Barbecue food. Groups, weekend cabaret

GAMING

BLENHEIM (HYD 2071), 4 Blenheim Street, Midday-3 pm; 5.30 pm onwards. Membership 21s. Poker (Wed and Fri after bar closes). Sandwich machine

CHARLIE CHESTER CASINO (GER 7045), 12 Archer Street. Open 24 hours. Life membership 2 gns. Blackjack, Las Vegas, dice and roulette. Licensed restaurant

NEW CASANOVA (MAY 1463), 52 Grosvenor Street. Opens 10 pm. Membership 2 gns. Backgammon, blackjack, roulette, chemin de fer, craps. Restaurant and bar

THE NIGHTINGALE (GRO 1633), 28 Berkeley Square. Midday until end of play. Membership 5 gns. Kalooki and bridge. Licensed. Restaurant downstairs

PAIR OF SHOES (HYD 1801), 21 Hertford Street. Gaming starts 10 pm. Membership* (temporarily closed) 10 gns. Craps, blackjack and roulette. Restaurant and bar

PALM BEACH CLUB (HYD 6585), 30 Berkeley Street, 6.30 pm till dawn. Membership £1. Baccarat, blackjack, chemin de fer, dice, roulette, American roulette. Restaurant and bar

ROOM AT THE TOP (ILF 5588), High Road, Ilford, 3 pm to close of play. Membership 21s. Roulette, chemin de fer, blackjack, American dice; private card room for poker and kalooki. Restaurant

WINDMILL GAMBLING SALOON (GER 8552), Great Windmill Street, 4 pm till play ends. Membership 10s 6d. American roulette, blackjack, dice. Light refreshments

PETER'S BARS, Grand Hotel, 126 Southampton Row, WC1. The basement bar is a bigish cellar, tastefully furnished, and with a relaxed, pleasant atmosphere. Although on a main traffic artery into town, it appears to have a regular turnover of people nightly, and seldom seems empty. Dark, wooden tables and chairs in one sections, large fireplace—all conducive to good, leisurely drinking

IMP BAR, Imperial Hotel, Russell Square, WC1. Wooden-panelled walls, fading tartan carpet, and utilitarian décor. Cheery barmaid, but behind-the-bar radio tends to blaring, and the boxes of empties stacked in the corner hardly improve the look of the place

PHOENIX, 23 Smith Street, SW3. The comparative quiet of Smith Street is regularly disrupted by the arrival of noisy cars and gay young men and women in search of drink, food and fun at the Phoenix. In fine weather, they congregate at tables outside. Oftentimes, they pack the bar and chatter, and occasionally admire the Chelsea pottery dotted around

FREEMASON'S ARMS, 32 Downshire Hill, NW3. Big, with bow windows and atmosphere. Large saloon bar and dining room, leading to garden, which is more packed than the pub in summer. Spacious, with unhurried air about it, and service satisfies

ABBEY TAVERN, 8 Violet Hill, NW8. Small "local" for discriminating residents and passers-by. Excellent snack lunches. Old-world touches, warm atmosphere and friendly service. The staff's desire to please is almost an embarrassment at times

OLD SWAN, Kensington Church Street, W8. Just by Notting Hill Gate underground station. Large composite bar, and downstairs dive. A highly plasticised pub, but it has a very interesting split-level ceiling with rococo pattern, and dramatic lighting. A considerable cross-section of customers, from grannies to teenagers, drink in a pleasant atmosphere, and sit around on the very comfortable seats. Sandwiches, snacks and very good service

RED LION, 1 Waverton Street, W1, GRO 1307. In a quiet Mayfair street, it's a delightful "backwater" pub, yet invariably well filled. The pub is half-timbered and almost rural, the atmosphere is friendly, and the ladies who serve rival the debs for looks

COCKTAIL TIME

HARLEQUIN BAR, Hotel Russell, Russell Square, WC1. Simplicity, style and taste are all here. It's an ideal spot for starting an evening out. Instant, impeccable service, and fascinating range of drinks to cover the varied tastes of hotel guests from all over the world

CAROUSEL BAR, Bedford Hotel, Southampton Row, WC1. Small, neat, uncluttered and clean, with carousel motif above the bar. Everything modern, including some of the special cocktails to be found there. Piped music, but, mercifully, pitched low enough to enable conversation to proceed

MAY FAIR BAR, May Fair Hotel, Berkeley Street, W1. The padded bar snakes in a loop, with high stools, and gives the visitor the impression he's wandered on to a set for a lush, American high-life movie. Cosmopolitan clientèle. Prompt service. Half pint of lager 3s 6d. Discreet, quiet rendezvous

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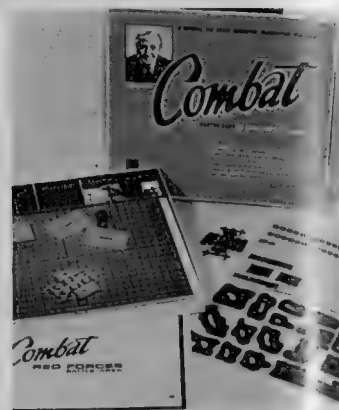
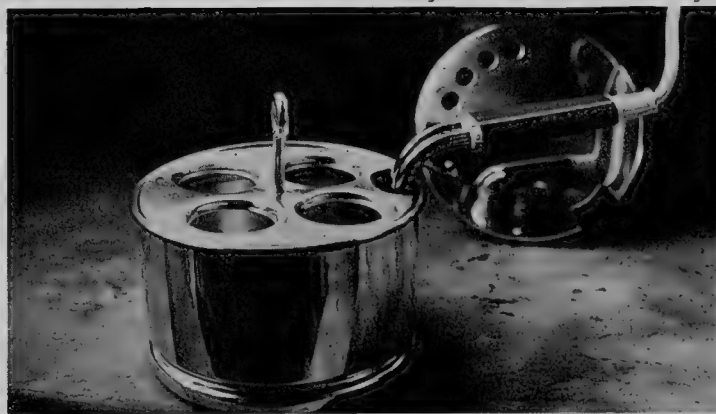
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NEW THINGS

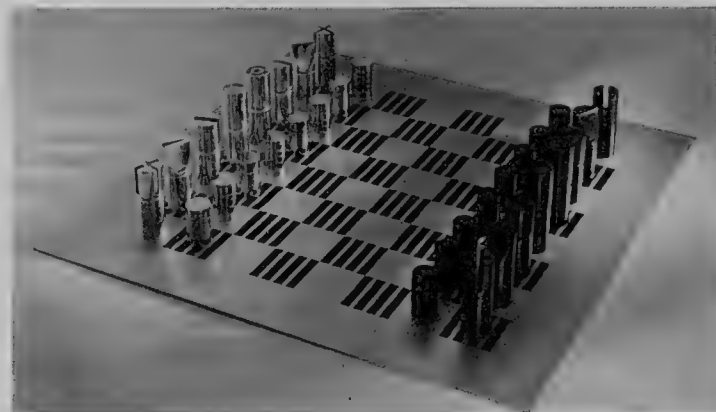
By Annabella Eatherley



Above: New from West Germany, an electric egg boiler. 52s 6d from Fortnum & Mason. **Above right:** New war game called Combat in which no two battlefields are ever the same. Available at Fortnum & Mason, Selfridges and Hamleys. Costs 35s 6d.



Above: New earthenware coffee pot designed by Douglas Jones for Focus Designs, 81 Pimlico Road, SW1. Price 5s 6d. **Above right:** New range of furniture units for window display in a new shop called Sell, which has opened as a "shop window" for Interior Designers. 43 Camden Passage, N1.



Above: New modern chess set in aluminium. The pieces are finished matt black or polished with an anodised protective surface. Made to order. 45 guineas. **Above right:** New tableware by Ekco. Designed to stack securely, the range includes a fruit bowl, sugar bowl and milk jug, in 3 colour combinations. The cup (above) is 4s 9d, saucer 2s 9d, plate 3s 9d. Available in most good stores.

New furniture vacuum cleaner which is
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New cheese grinder, with wooden
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DAY OUT

EXHIBITIONS

OLYMPIA. Business Efficiency. Everything for the modern office from carbon paper to computers. Until 12 Oct: M-F 10-6.30, Sat 10-4.0

BRITISH MUSEUM, Bloomsbury, WC1. The Dunstable Swan Jewel. This medieval brooch was found last year, during excavations on the site of the Dominican Friary, Dunstable

GOLDSMITH'S HALL, Foster Lane, EC2. Friedrich Becker. Display of modern jewellery, silver, stainless steel and industrial design by one of Germany's leading works. Until 14 Oct: M-Sat 10-5.30

ALL HALLOWS CHURCH, London Wall. Abbey Trust Fund for Mural Paintings. Studies by leading artists for murals carried out on a variety of modern buildings, with photographs of the completed works. Until 14 Oct: M-Sat 10-5.30

NATIONAL BOOK LEAGUE, Albemarle Street, W1. British Book Production. 150 books chosen for their good design. Until 29 Oct: M-Sat 11-6.30, Th 8.0, Sat 11-5

SPORT

ASSOCIATION FOOTBALL

First Division

Arsenal v Newcastle. Avenell Road. Sat, 3 pm. (Piccadilly Line to Arsenal; trains to Finsbury Park Station)

Chelsea v Burnley. Stamford Bridge. Sat, 3 pm. (District Line to Fulham Broadway, then short walk)

West Ham v Everton. Upton Park. Sat, 3 pm. (District Line to Upton Park)

Second Division

Charlton Athletic v Rotherham United. The Valley. Sat, 3 pm. (Trains from Victoria or London Bridge to Charlton)

Crystal Palace v Northampton Town. Selhurst Park. Sat, 3 pm. (Trains from Victoria to Thornton Heath)

STEPPLECHASING

Ascot Heath. Thurs, Fri, Sat. (Trains from Waterloo, by car on M4)

Plumpton, Mon. (Trains from Victoria or London Bridge to racecourse station. By road take B2116 branch of A23 London-Brighton road)

Fontwell Park, Sussex. Tues. (Trains from Victoria or Waterloo to Barnham. By car via Horsham and Billingshurst)

GREYHOUND RACING

Wembley. Mon & Fri, 7.45 pm. (Bakerloo or Metropolitan Lines to Wembley Park.) Restaurant reservations: WEM 1234

West Ham. Wed & Fri, 7.45 pm. (District Line to Plaistow.) Restaurant reservations: ALB 2441. Fri. Greyhound Cesarewitch.

White City. Thurs & Sat, 7.45 pm. (Central Line to White City.) Restaurant reservations: SHE 5544

MOTOR-CYCLE RACING

Brands Hatch. Sun. 1.30 pm. International Road Race

KART RACING

Rye House, Hoddesden, Herts. meeting. Sunday

LECTURES

BRITISH MUSEUM, Bloomsbury, WC1. Th 6 Oct: the Sutton Hoo ship burial. 11.30. Everyday life in ancient Egypt. 3.0

F 7 Oct: the Hebrews in history. 11.30. Egyptian sculpture. 3.0

Sat 8 Oct: Chinese painting (illustrated). 11.30. Some masterpieces of the British Museum. 3.0

M 10 Oct: the Assyrians. 11.30. The Anglo-Saxons. 3.0

T 11 Oct: Biblical manuscripts II. 11.30. Gods and kings of ancient Egypt. 3.0

W 12 Oct: English watercolours - landscapes (illustrated). 3.0

FIFTY-NINE SOCIETY OF KENSINGTON, Central Library, Campden Hill Road, W8. Th 6 Oct: China - the power out of step. Dick Wilson. 8.0

HORNIMAN MUSEUM, Forest Hill, SE23 (FOR 2339). Sat 8 Oct: Hadza - a hunting and gathering people of East Africa (with films). Dr James Woodburn. 3.30

VICTORIA & ALBERT MUSEUM, South Kensington, SW7 (KEN 6371). Th 6 Oct: the decline of the 18th century ideal. Elizabeth Murdoch. 1.15

F 7 Oct: the impulse to create form. Elizabeth Murdoch. 1.15

Sat 8 Oct: the art of greater India. Mary Morehart. 3.0. 17th century French furniture. Derek Shrub. 3.0

T 11 Oct: the Ardabil carpet. Eve King. 1.15

W 12 Oct: Rococo - England. Derek Shrub. 1.15

WALLACE COLLECTION, Manchester Square, W1 (WEL 0687). F 7 Oct: history of the Collection. Miss Macdonald-Taylor. 2.30

LONDON AT LUNCH

THURSDAY 6 OCTOBER

Play: *The Lover*, by Pinter. Quipu, Arts Theatre Club, Great Newport Street, W1. 12.15 & 1.15 (also Fri)

FRIDAY 7 OCTOBER

Wines and Spirits Trades Benevolent Society Vintage Festival. St Olave Hart Street. 12.0

MONDAY 10 OCTOBER

Play: *The Audition*. New musical by Sean Vincent and Andrew Lawson Johnstone. Quipu, Arts Theatre Club, Great Newport Street, W1. 12.15 & 1.15 (also T & W)

TUESDAY 11 OCTOBER

Modern Jazz - Graham Collier Septet. Cochrane Theatre, Southampton Row, WC1. 12.45
Dialogue between the Rector and Lady Phillips, a Labour whip in the House of Lords. St Mary-le-Bow, Cheapside. 1.5

WEDNESDAY 12 OCTOBER

Indian Mughal painting (special exhibition). British Museum. 1.0

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MARRIAGE AND ADVICE BUREAU, Katharine Allen (ex-welfare officer, Ministry of Labour, War Office, Foreign Office). Personal interviews and introductions. 7 Sedley Place, Woodstock Street (opp. Marshall & Snelgrove), London, W1. GRO 2556, hours 10 to 4.

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London Letters

World in miniature

London has been my second home for over 20 years. To me it is, at the same time, the most charming and the most exciting city in the world.

London is exciting because it has been the capital of the Western world 75 years – and it is still its psychological capital. To stand on a London street and watch people of every race, creed and colour pass, is an unforgettable experience. You are watching the world in miniature. But the thing I like about London most are its people – warm, friendly and hospitable. London is the only big city in the world that has kept a small town atmosphere. **Billy Graham, Piccadilly, W1.**

Soccer hooligans

I am pleased to see the recent measures that have been taken to stamp out hooliganism among spectators at football matches. The actions of these young people, such as throwing bottles or toilet rolls and singing obscene songs, absolutely appal me. I would like to see more co-operation between the police and the clubs to make sure that this kind of person does not get into the grounds.

I do not want to see wire netting round our grounds as in South America. **Billy Wright, New Barnet, Herts.**

Joe's tribute

Back in the States I have heard a lot about the fall in the standard of behaviour of the kids in England. This couldn't be more untrue. The other night after I'd been coaching Hackney mission hall kids, trying to give some help on their boxing, I was really moved when they all came forward as I was leaving, the smallest saying: "Please sir, is it in order if we may each shake your hand before you go?" **Joe Louis, Pigalle Sporting Club, W1.**

Superstition

In show business, it's considered bad luck to whistle in a dressing room – and some artists are superstitious about using a room that has had messages scrawled in make-up on the mirrors. It is an ill-omen to me if someone in the rehearsal room sits knitting.

This stems from having twice had bad luck this way. Nowadays I am inclined to feel that I would like, in any contract I sign: "No knitting on the set." **Hylda Baker, London, WC1.**

Comes the revolution

London is a city in labour. A complete revolution is in progress. Its citizens are travelling abroad, bringing back new conceptions in architecture, fashion and the culinary art. The English have now discovered garlic and are even over-using it. ... What London may produce in the next decade is anybody's guess. But London is a city of quality and will find her level in the end. **Madame Prunier, St James's Street, SW1.**

Shh!

Life in London would be pleasanter for the revival of the pre-war cult of the "silent sports car." I have often looked out of the window in the early hours of the morning, expecting to see some interesting 12-litre Edwardian monster, only to see a minuscule modern sports-car driven by an emasculated youth and with a straight-through so-called silencer.

I once owned a 40/50 hp Rolls Phantom II Continental with an exhaust cut-out – when used, it sounded like an aeroplane. Did it make it faster? I asked of Rolls. "No." Then why did they fit it? "Owners in India," they told me, "say it helps to frighten away tigers." **Roy Brooks, Upper Berkeley Street, W1.**

Wedding pictures



We must apologise for supplying the wrong photograph for the wedding of Miss Philippa Ann Ross and Flying Officer John Macquarie Every Pym (pictured above) in your 24 September issue. The picture printed was of Miss Claire Scarlett and Mr Charles Beresford, who were married at St Mary's, Shortlands, Kent. **Belgrave Press Bureau, West Halkin Street, SW1.**



HE AND SHE AND HE AND SHE

NEXT WEEK

london life

takes a close look at the idea of the couple: two people, a unit for living, two people together, how they live when they are engaged, or just going steady, when they are married, and still going steady

HE AND SHE AND HE AND SHE

NEXT WEEK

london life

sees the world through two pairs of eyes

PLUS PLUS PLUS PLUS

tracking in on Julie Christie, star of the year, now in Dorset, turning her attentions to Thomas Hardy

(the novelist, remember?)

he wrote sexy books like *Far from the Madding Crowd* Julie Christie is filming it in Dorset

London Life tracks in

PLUS PLUS PLUS PLUS

whether you have one pair of eyes, two pairs of eyes or would like to see the world through Julie Christie's eyes

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charts the scene with the now famous sequences of what people are wearing what people are doing what people are talking about where people are going and the celebrated *London Life* quiz which cues in to the right approach to

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